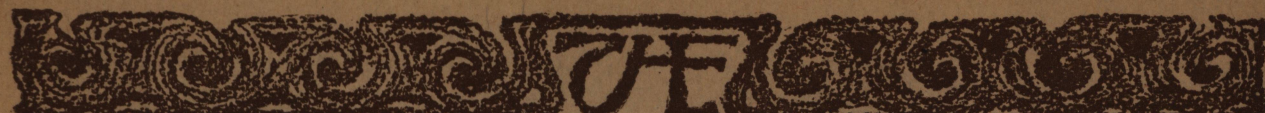



December, 1906

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THE Sketch Book



Contents

Louis Betts, Painter

Group of Bronzes in the
Metropolitan Museum

Silhouettes

Glass Decoration

Arts and Crafts

Contributors

James William Pattison
Chicago


Clarence Hoblitzell
New York

Magda Heuermann
Chicago

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Buffalo

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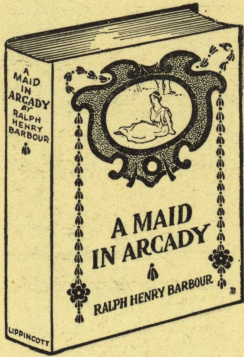
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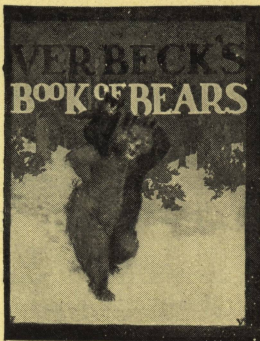
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THE great national interest attaching annually to the exhibition of paintings held by the Pennsylvania Academy of the Fine Arts, created by the fact that the Academy as the oldest institution of its kind in the country has a prestige in the artistic community which is second to none, has made it possible for the T Square Club, in holding their exhibitions in the galleries of the Academy and under its auspices, to arouse in the architectural profession and in the allied arts and trades an interest in the exhibition of this year which renders is perhaps the greatest of its kind ever held in this country.

The management of the T Square Club have endeavored to give to the exhibition an educational character in the broadest sense of the term. They hope that it will not only attract the profession and those more intimately connected with it, but that it may interest the public generally to whom the subject matter of the exhibition is perhaps not properly directly attractive, and their hopes should most surely be realized, for they have been very successful in obtaining exhibits bearing on matters of much interest to the public in many different ways. To still further advance their end the Academy and the T Square Club have asked the National Society of Mural Painters, National Sculpture Society and the American Society of Landscape Architects, to associate themselves in the exhibition, with a view to showing the executed work of the allied arts in connection with the drawings of the architects.

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beautifying of these with monumental structures; second, because at this time of great prosperity, vast sums are being expended commercially and in the improvement of transient facilities and the housing of government and municipal offices.

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In the handling of the exhibition in the galleries, the management again has been most fortunate. The grouping is happily such that a visitor may find the exhibit bearing on his particular subject readily:

On the left, at the head of the staircase, the wall space has been devoted to the general subject of municipal improve-

ments, notably to those of Washington, D. C., of the drawings for which there is a very complete collection.

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The drawings of Messrs. McKim, Mead and White, of the great New York Terminal of the Pennsylvania Railroad, are shown for the first time in this Exhibition and are most interesting. Mr. Henry Hornbostle shows some of his drawings of the Carnegie Institute of Pittsburg, which, as examples of architectural study

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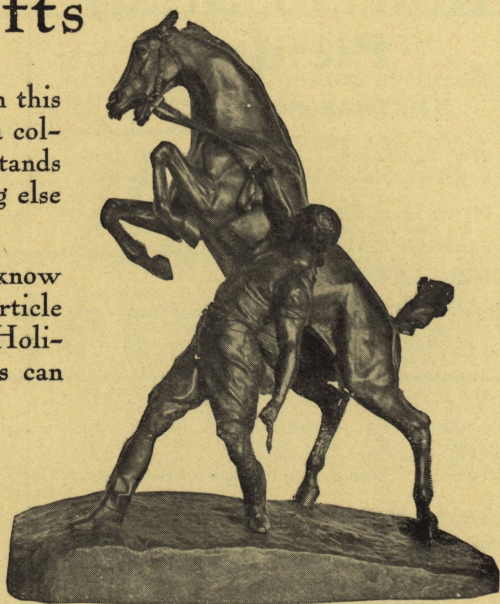
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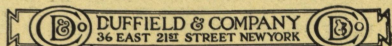
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The third room contains a collection of sketches and photographs of foreign travel which, in their spontaneity of execution, for the water colors, and in their remarkable selection of subject matter and composition for the photographs, will prove an inspiration to all who see them.

The drawings in color for work executed or in the course of construction in the gallery following the Washington drawings by Messrs. Charles Platt, Wilson Eyre, Brockie and Hastings, Benjamin Wistar Morris, Cass Gilbert and many others, are all of interest as showing the care which the American architect gives to the study of his work, and the admirable talent of many of them in presenting their conceptions in a manner to intelligibly put them before their clients.

There is a whole room devoted to the work of great French architects. M. Chedanne, Architect to the Ministry of Foreign Affairs, shows his remarkable drawings made in connection with his study of the Pantheon at Rome. It was he who upset all the theories concerning the construction of this great dome and who established beyond all peradventure, that his premises were correct. This set of drawings sets before the observer clearly the result of Mr. Chedanne's investigations, and measured by their service to the cause of Roman Archaeology are without question the most interesting drawings ever shown in this country, constituting unquestionably the clue of the Exhibition. His other drawings of the restoration of a Roman Temple, of the Decorations of a Roman House and of his great "Champs Elysee Hotel" in Paris, are other matters of great interest in their several ways.

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M. Duquesne shows a set of two drawings being a comparative study of two Italian Municipal Palaces made while he was a resident of the Academy of France at Rome, which, as samples of draftsmanship and in their beauty of coloring ably display his talent.

M. Lapeyrer shows a series of five drawings of his scheme for a great entrance boulevard to the city of Bordeaux, which are of great interest as showing that even the great cities of Europe have something left to do in the way of possible improvements and are undertaking them.

The large hall at the Academy is filled with the exhibits of the National Society of Mural Painters who are much to be congratulated upon the scope of their exhibition. Up to the last moment it was hoped that the Mural Decorations for the Pennsylvania State Capitol would be

available, but the authorities at Harrisburg finally decided that they could not leave the building. There is a whole wall given to the work of Mr. John LaFarge, which is made up of the studies for, and of the photographs of, completed work. Mr. E. H. Blashfield has another panel and Mr. William B. Van Ingen another. The center of the room is occupied by a painting for a ceiling by Mr. Karl Newmann of great brilliancy of color, while the room is full of charming panels and studies which speak highly for the great advances in work of this character that are being made in the country.

The central rotunda and the gallery adjoining contain the exhibit of the National Sculpture Society with four great groups from the New York Customs House by Mr. French, a tombstone by Mr. Calder, a model of the doorway of the

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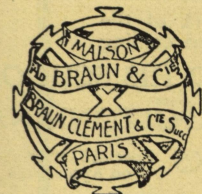
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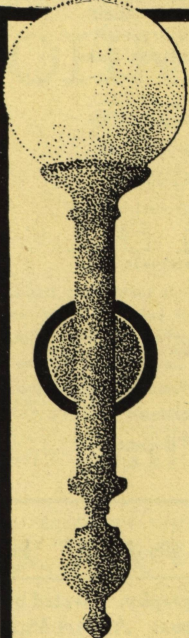
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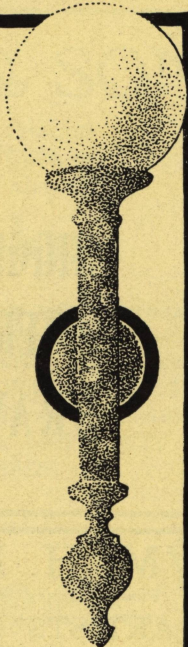
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Asked to express what seems to me the chief significance of the new Cowan Galleries, I should say it is that they are the best expression to date of Chicago's artistic consciousness. Such a consciousness must exist long in any community before finding adequate expression in concrete forms.

Those of sufficient prevision to anticipate such tendencies have prophesied for long that Chicago was to become the cultural, as it is the material, center of America.

I guess the advance guard of Chicago's destiny has arrived, in the Cowan Galleries. Proof that they are a part of destiny lies in the fact that one soon accepts them, amazing as they are on first sight, as not incongruous after all. One's first expression is a long breath, naturally, but it is a breath of relief, and one settles down then to enjoy them, and believe in them—to accept them forever thereafter as a natural and inevitable portion of one's own and the city's destiny.

Nothing is of slower growth than the aesthetic consciousness of a people, a nation or a city. Ten years ago—even five years ago—the Cowan Galleries would have been impossible in Chicago. Today they are here, and they seem to fit, which speaks well for Chicago.—James Howard Kehler.

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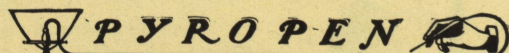


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The end of the gallery and the end room are devoted to Architectural School work properly so called, the designs in plan and elevation for all manner of problems which have been proposed and studied in the various schools of the country during the past year. It is an exhibit wholly creditable to the students whose work is shown and will be very interesting to their fellows and to the public, as showing what is done in the schools of architecture in this country today. Opportunities for study of this nature were not to be found in this country ten years ago. It is owing to the influence of the Ecole des Beaux Arts in Paris and many of our younger architects who have

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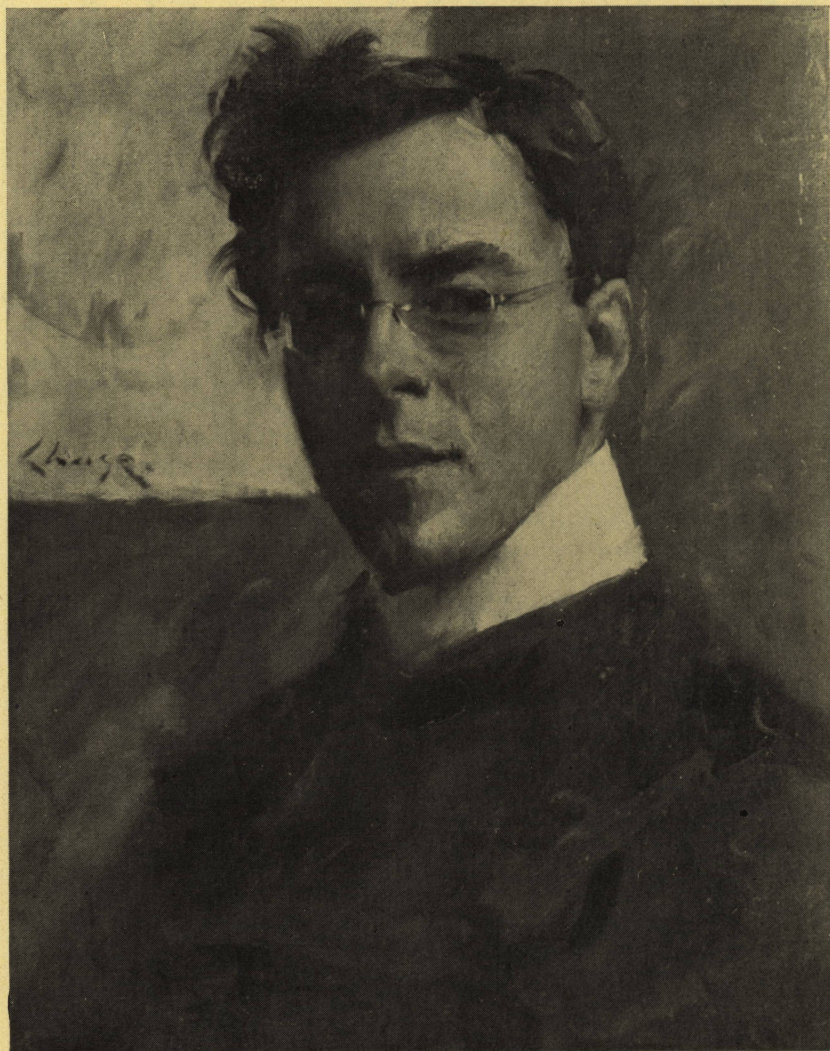
412 FINE ARTS BUILDING, CHICAGO

studied abroad and brought home with them the modern ideas of instruction in architecture in vogue in France, that these courses are to be found today. It is primarily to the initiative of the Beaux Arts Society of New York and to Frenchmen like Despradelles, of the Boston Institute of Technology; Cret, of the University of Pennsylvania, and to Prevost Hebrard and to the clear sighted policy of the management of the architectural departments of our colleges that the country is indebted for the great progress made in the instruction now to be had.

On the whole, the societies connected with this Exhibition are greatly to be congratulated upon the result obtained. It is an effort to make it possible for the public of our city to be enlightened on

many subjects which have only recently become of importance to us, and it is to be greatly hoped that the public will take advantage of this opportunity to see what the architects and artists of the country are doing for the country.

The Macbeth Galleries, No. 450 Fifth avenue, New York, announces a special exhibition of American paintings. Paintings to be shown at this exhibition include examples of William Morris Hunt, George Fuller, Alexander H. Wyant, James McNeil Whistler and Homer D. Martin. Charles H. Davis, Arthur B. Davies, Henry W. Ranger and J. Francis Murphy, William Sartain, and Jerome Myers will be shown. It will be open for two weeks.



PORTRAIT OF LOUIS BETTS

Painted by William M. Chase



THE SKETCH BOOK

Volume VI

DECEMBER 1906

Number 4

Louis Betts—Painter

By James William Pattison

Author of "Painters Since Leonardo"



WHEN "COLTS GROW horses and boys grow men" we are sometimes astonished to see what admirable creatures they have developed into. There are so many smart young people growing up around us who promise to make fine men, but for some reason never make good, that we commence to doubt, falling back on the belief in the unlimited capacity for the development of the great commonplace. But it is a dull day that has no ray of sunshine and a dull line of art students without one genius. Rarity is such an unusual thing that the conspicuous exceptionals invariably find a crowd to make background for them. Did you ever observe that the greater number of pictures in any gallery are but backgrounds for the better exhibition of the rare works? There can be but four wall centers to any picture gallery, each one being occupied by a choice work, which is like the belle of the evening depending on the assembled crowd of lesser beauties for a proper setting, a diamond in silver. I have known Mr. Louis Betts these many years, known him as "clever" and "promising," but now discover that he is occupying a center of attention, and the crowd which forms his background is certain to grow larger year by year. I used the word

"genius" just now—advisedly. It needs an explanation. What is a genius? How does he differ from a clever man? He must have the ability to see, comprehend and utilize some aspects of nature that most artists do not grasp. Also, he must do things that we—who are supposed to know all about art—can not account for. Why do we call Velasquez a genius? Because he secures expressions, personalities, in his sitters which other artists, however hard they try, cannot find, do not express, and which we—who are supposed to know—can not account for. Of course, a genius may have many other exceptional abilities, but that is outside of our present discussion. In the recent works of Mr. Betts I see this peculiar ability manifested, and he has developed it very rapidly.

Some geniuses are clever, some have very little of that glibness which we call by that name. Some are superb technicians, some handle paint bunglingly. The manner of laying paint by some geniuses is so bad that we wonder why we love their works: the divine spirit being there in spite of so much clumsiness. However, the well trained painter, if he be a genius, can carry his results a long way farther than the untamed dauber of equal unaccountableness. Well directed art in-



PORTRAIT OF
MISS ALICE HARTT

By Louis Betts

struction is a real good thing which injures no genius. The time and labor expended in securing a fine technical training is never wasted on a genius, nor can it harm him. Thus I am disposed to deny the often repeated declaration that art schools are harmful to geniuses. A well-known artist of New York said to me recently, as we stood in front of some of Betts' portraits, "I wish that he did not handle his paint so much in the manner of Velasquez." I asked him, "Do you mean that you would like it better had he invented his own technique?" To his affirmative answer I replied, "He is young; perhaps he will do it his own way presently. Do you find no originality in it?" He hastened to declare that he found it surprisingly original, excepting the manner of laying paint. This illustrates how little artists actually count fine technique as one of the essentials of good

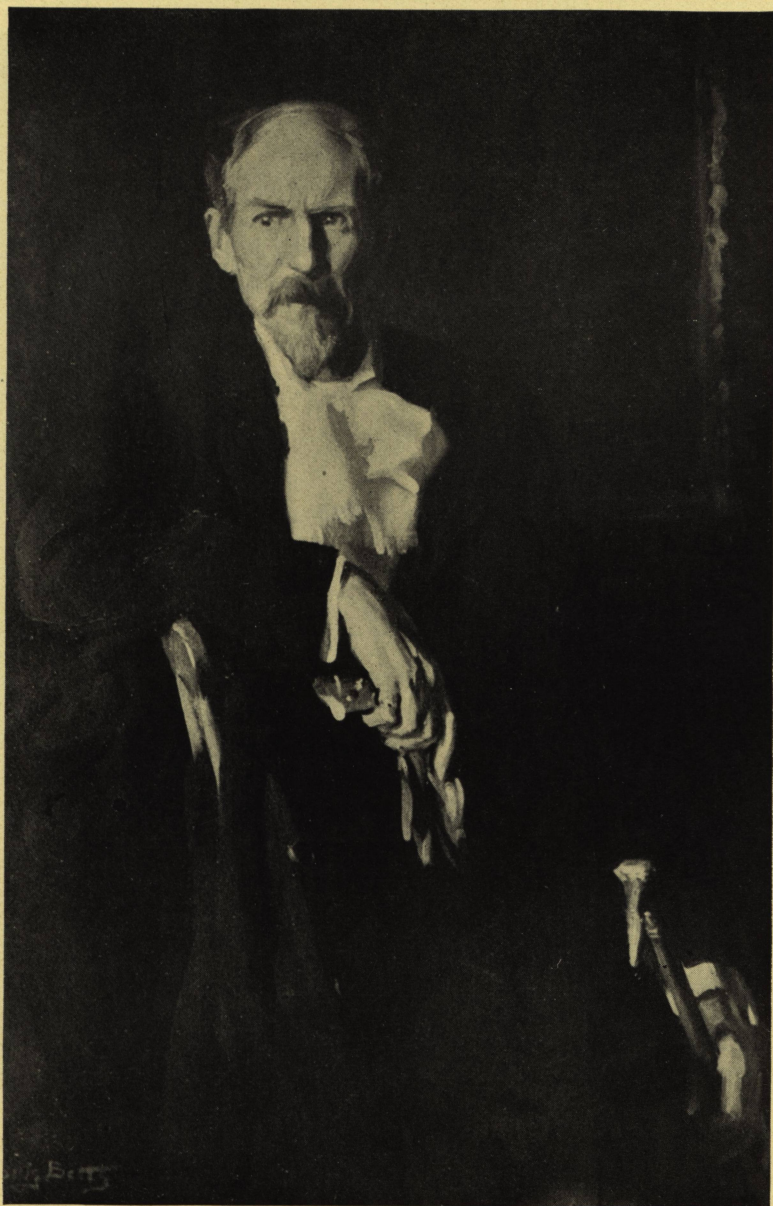
work. It also proved that Betts' technique, being like that of certain great painters, was what we count as superior. But good technique is an evidence of nothing more than native cleverness aided by training, and it has never made a superb artist, although it does indicate an inheritance of peculiar abilities which it is very convenient to possess.

When a certain celebrated French writer was asked to subscribe to a monument to the elder Dumas, he shrugged his shoulders and said, "Dumas! What has he ever done for us, except to give us Dumas the younger?" So the greatest claim upon us of the father of "all the Bettses" is the fact that he has given to us the subject of this discussion—though he is a man of no small talent himself. Artistic ducats were not numerous in the days



PORTRAIT OF
MISS GIOVANNI TURNES

By Louis Betts



PORTRAIT OF JAMES WILLIAM PATTISON
(Courtesy of O'Brien Art Galleries)

By Louis Betts





PORTRAIT OF "MRS. K."

By Louis Betts

when Louis was still a youth and the boy was early thrown on his own resources, gaining a livelihood by the exercise of the talent and the rudimentary training coming from his father. It is the usual story of the painted tea trays or anything else that could bring in a few dollars. There were paintings of still life, game and such common things. The execution was clever but "tight," severely exact and lacking in elasticity. However, the strik-

ing naturalism in these early efforts saved them and they found purchasers at small prices. Is not this the story of multitudinous artists? Did not Murillo, and, indeed, the great Velasquez himself, commence in this way? Book illustrations, posters, prints for advertising purposes and all that line of commercial work came in turn and called for the painting of animals and the human figure. It is not a bad school to be brought up in—that of

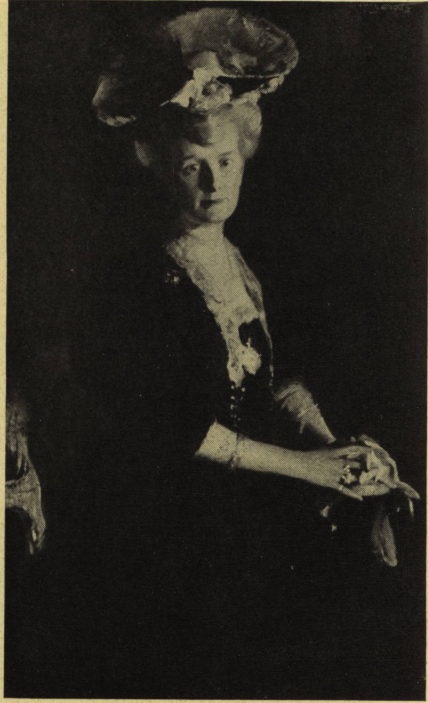
practical work—though it does not conduce to greatness. It only cultivates cleverness. The first time that I ever took notice of Louis Betts' work was on the occasion of his making the illustrations for a romance based on American Indian life. A few odd pages of the romance—which was still only in the author's head—and one of the illustrations (nothing more being made), when submitted to a publisher, secured immediate attention and an order for the entire work. How Betts did perspire during those hot summer days, painting in oils large designs for this book, and how



PORTRAIT OF
LITTLE MISS TURNES

By Louis Betts

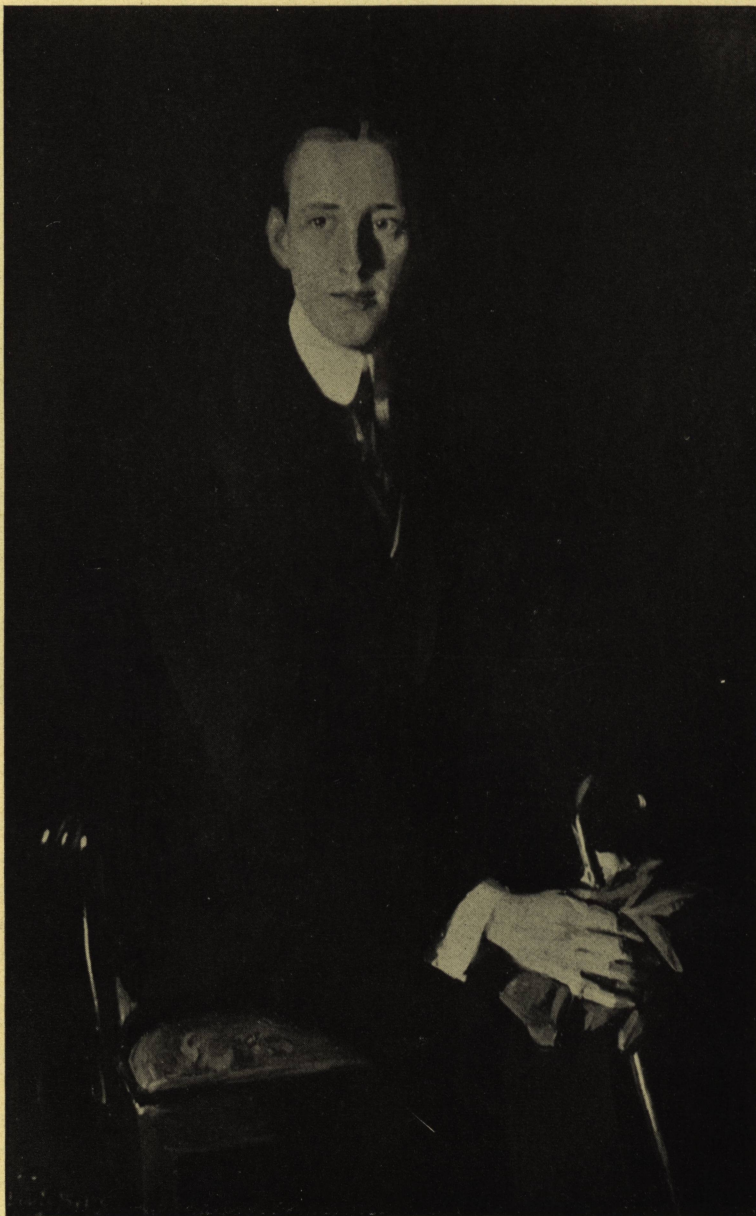
steadily he worked! If I mistake not, the little fellow who posed nude for the Indian boy-hero of the romance, was the first nude figure which the young artist had ever painted. This book was a success, bringing its illustrator more money than he had ever handled in his life at one time. Then it happened as it so many times does, the young man went to New York, where work as an illustrator



PORTRAIT OF
MRS. A. RUDIGER

By Louis Betts

in various lines at once became abundant. People began to notice him: not the least useful friend being William M. Chase, the painter. Now Mr. Chase is not alone a fine artist, he is by nature a teacher, and has done a world of good to America by influencing young students. It was he (in company with other men just home from study in European studios) who founded the Art Students' League, that independent company of self-governing students which has so signally revolutionized the methods of art study in our land. Mr. Chase has a remarkable personality and his influence over his pupils is enormous. Following his period of influence in the "League" he created a school of his own (which is still one of the most important in the eastern metropolis) and he spends a day or more of each week in conducting a class in the Academy of the



PORTRAIT OF HERBERT S. STONE

By Louis Betts



Fine Arts in Philadelphia. At the close of each season there is a prize given in this class; the most striven for of any in the country.



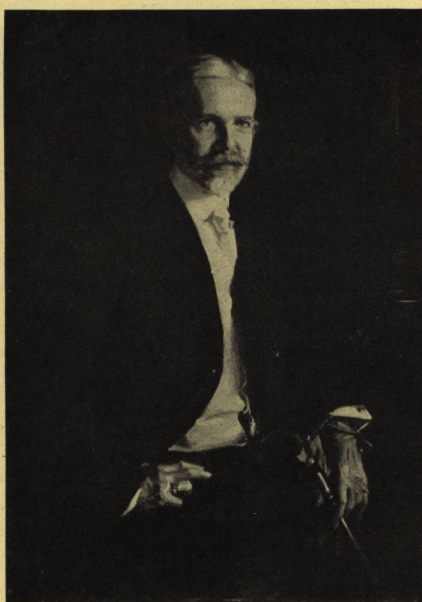
PORTRAIT OF
MR. SHEELER

By Louis Betts

It was this combination of circumstances which brought about a turn in the life work of Louis Betts. He escaped the life of a commercial grinder. Had he signed the contract (already drawn up) which would have tied him for a few years (the most sensitive of his life) the chariot wheels of one of the oldest and largest publishing houses in New York, I doubt not that his mark there would have been a strong one. But in portraiture the opportunities are infinitely wider; the portrait painter has a greater opportunity for the revelation of genius than almost any other sort of artist. Chase caught Betts and sent him to Philadelphia, to the Academy. In due course he won the grand prize and with this in hand started for Europe.

A delightful enthusiasm is one of the

valuable assets of William M. Chase, though he has many more. As Chase makes annual pilgrimages to Europe, he soon encountered his protégé on the other side, and the pupil became a companion. As Chase is looked upon as an exceptionally fine artist by his European fellow painters, he was able to introduce his young friend to all the powerful and leading artists of several countries; and Betts



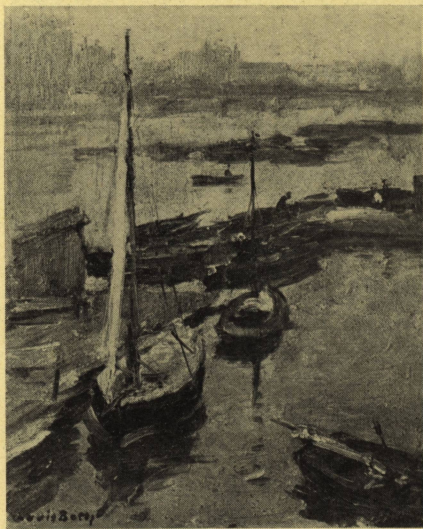
PORTRAIT OF
DR. ALLPORT

By Louis Betts

could of himself make a score in this new field of operations.

Betts tarried in Haarlem (Holland) to study Frans Hals. It was exactly in his line, this sort of work; dashing, firm handling being his natural manner of laying paint. Also, he had secured such a knowledge of anatomy and the planes of the human face that the manner of Hals was natural to him. Most students in undertaking to copy the heads of Hals are obliged to search tentatively and anxiously for the tones and planes of the great master. With Betts there was no

timidity. He could carry off a striking similitude of a head by Hals by one day's work and it astonished the habitués of the museum to see this young man so facile and correct. People gather around his easel to watch him paint, and his fame was carried to the important man of Haarlem, the one whose patriotism, forethought and money had made it possible for this celebrated museum to exist—Herr Kroll. This man of understanding and experience at once gave Betts an order for his portrait, which naturally led to other portrait orders not a little good



VIEW FROM
LAMBETH BRIDGE, THAMES, LONDON

By Louis Betts

work. In addition to this, the copies of Hals' pictures found ready sale at unusual prices. It is not common for a young art student in Europe to find his bread buttered so readily, but Betts has always found patrons.

From Holland, through France, the road led to Spain and to the Prado, where the works of the great Velasquez abound, and the story told of Haarlem repeated itself in the new place of labor. Introductions to all the noted artists

were of course in order. Judging from Betts' graphic stories of the personality and the manner of painting of the important Spanish artists, Sorolla and Zuloaga, he must have become very well acquainted with them, and such men do not take any trouble with young students of little worth. Either his personality or his talent made an impression; doubtless both of these, because he has them both. It is almost unnecessary to state that orders for portraits came to Betts immediately and the prices demanded and paid were not at all modest. The list of patrons includes men and women of the diplomatic circle and the environment of the court.

His success was so immediate because of the ability to secure not alone a likeness, but to observe keenly the fleeting and peculiar expressions of his sitters. This is the genius element in an artist, which may be developed indefinitely, leading to the highest possible standards of excellence. With Mr. Betts we cannot predict the limit of his future achievement, though the tendency is manifest: the results must be determined by his character and the growth of his mentality as the years give him opportunity to build them up. Also, he is swift in execution, sure in brush stroke, doing his best when intensely attentive to the work in hand; his sitters are not wearied by too long-drawn-out posings. I have often seen paintings by Sargent or Zorn which seemed to have been swept in with swiftness of brush and intensity of mentality, the startling sweeps of the paint stroke taking the breath away. Their sitters tell us that they paint with wonderful directness, ceasing immediately when the result answers their expectations. If, at the sitting's end, they are not entirely satisfied, the work is removed with the palette knife and the same sort of swift



PORTRAIT OF "MISS GRACE."

By Louis Betts



effort put forth the next day, so on until the last master-painting is the one we wonder at. It is not painting done over painting with anxious care, but an entirely fresh work, done on the ghost of the



By Louis Betts
 PORTRAIT OF
 MRS. MILTON VAN DER SLICE

previous one, never but the one and that the noble finality. It was the last hour which remained; all previous hours erased. What we see is the accumulated intensity of many hours, all expressed in one, the last. Mr. Betts follows nearly the same method. Frans Hals seems to have been one of the inventors of it, Velasquez another inventor; not producing the same results but equally intense results. In the case of the portrait which I saw Mr. Betts pro-

duce, an excellent likeness, showing the man's character strangely, the head was painted but once, swiftly, surely touched with superb brushing. The hand and glove were done in one posing, some minutes over an hour, each untroubled stroke deliberately studied, each lean cord and muscle swept into its place unerringly; no blending or muddling to destroy the brilliant coloring of the flesh. All these things are pretty rare. I am not saying that it is the only way to paint, that artists who repaint on yesterday's or last week's effort are less talented or make less good portraits; but I do say that this manner (if one can accomplish it) is a brilliant one and that the artist by means of it will probably secure more of the sitter's vital personality and less of his tired feeling. I recall a sumptuous silk dress, swiftly painted, gleaming and of beautiful color; a white costume with much lace, which was vapory, penetrable in the folds, luscious and (to women) entirely heart rending. The dresses were not allowed to get tired either. Betts is not limited to one scheme of color or one sort of expression. There is a little girl's figure; the whole canvas reduced to a tonality, flat in treatment like a wall decoration, decorative but not much modeled. The child sat in an atmosphere of ripe tones, just enough mysterious and undefined for artistic excellence; and it was so childlike and innocent! If I mistake not, Betts is destined to keep very busy—just as he has been for many months now previous to this writing.

Louis Betts was born in Little Rock, Arkansas, October 5, 1873, but much of his life has been spent in Chicago.



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Etchings by Frank Brangwyn





"MOTHERHOOD"

By Bessie Potter Vonnob

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Collection of Bronzes in the Metropolitan Museum

By Clarence Hoblitzell



FEW ACTIONS OF THE TRUSTEES of the Metropolitan Museum during recent years rival in importance and significance, their approval of the recommendation of the committee on sculpture, whereby a sum of money has been set aside for the purchase of small bronzes, the work of contemporary sculptors. The recognition of men and women—and let it be noted that women have conspicuously demonstrated their capabilities in the direction of sculpture—by the purchase of their work, is the most tangible and incontrovertible evidence of encouragement. An artist may well feel gratified to have a great museum like the Metropolitan seek him out and select one or more of his compositions for a permanent and honorable position in its galleries. The stimulus to his genius is immediate, and to his joy in his work is added the revivifying pride of seeing his work understood and appreciated.

It is not the intention of the museum to confine itself to American sculptors. From time to time will be obtained examples of the work being done by contemporary men of various countries. The first purchases were in the main American, the second English; France, Germany, Italy, Sweden, Belgium, China and Japan may follow.

In September, the first exhibition of the bronzes selected and purchased by the museum, was opened to the public. Some fifteen or sixteen pieces, all by American sculptors, comprised the collection. In October was shown the second

group of bronzes purchased. These were all by Englishmen, and formed a notable and promising addition to the collection.

The American sculptors represented are Gutzon Borglum, Janet Scudder, Bessie Potter Vonnoh, Anna Vaughn Hyatt,



FROG FOUNTAIN By Janet Scudder
Courtesy of the Sculptor and the Metropolitan Museum

Frederick G. Roth and Eli Harvey, while bronzes by Alexander P. Proctor, Herman A. MacNeil and the late Paul Ange Noquet, already purchased are not yet on exhibition. The English work selected and on exhibition is by the late Lord



PERSEUS By Alfred Gilbert, R. A.
Courtesy of the Metropolitan Museum.

Leighton, P. R. A., Thomas Brock, R. A., Alfred Gilbert, R. A., Alfred Drury, A. R. A., and E. Winslow Ford.

It is safe to declare that in no branch of art today does the American man strike a more independent note than when he presents his ideals to the world in the form of sculpture. This seems particularly true when studying these bronzes.

While the collection is a small one both in the size of the individual pieces and viewed as a whole, the value of the examples and the importance of the movement leading to their acquisition is immeasurable.

From the lovely and peaceful compositions of Bessie Potter Vonnoh to the singularly majestic "Ruskin" of Gutzon

Borglum, is a tremendous breadth of interest, and the animal studies of Roth, Harvey and Hyatt show an equal diversity of motive and treatment. Apart from the significance of the purchase of these bronzes by the Metropolitan museum, the collection cannot fail to establish the signal originality of the American artists.

The idea of making small household ornaments, things of something more than forms of abstract beauty, is not a new one. The figures from Tanagra, and the small bronzes of the Greeks and Romans, pre-eminently perfect and beauti-



"THE SLUGGARD" By the late Lord Leighton, P. R. A.
Courtesy of the Metropolitan Museum.



JOHN RUSKIN

Copyrighted. Courtesy of the Sculptor and the Metropolitan Museum.

By Gutzon Borglum

ful in their modeling, may never be equaled. It is in the point of view, the interpretation of art and life, that the originality of the modern sculptor can remain unquestioned even if the vehicle of his expression date from antiquity. Each one of the bronzes under discussion presents this quality, of portraying something as the artist himself has seen it. Originality, if not the soul of beauty, is at least the soul of greatness in art, and it is always the spark to the gunpowder of our interest, when mere beauty leaves us untouched or holds us captive for but a measured space of time. And in this sense the collection is instinct with vitality.

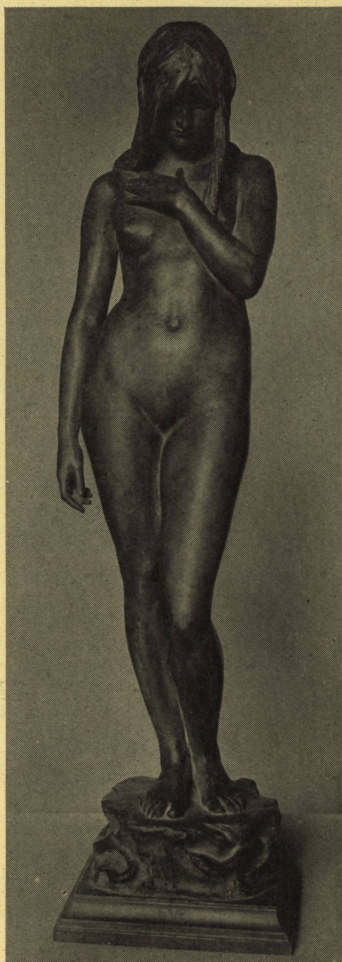
It is difficult to treat the subject of Gutzon Borglum's "Ruskin" with restraint, as, although the seated figure is small, the composition but fourteen inches high, it must be accorded its due of be-

ing one of the greatest portraits in modern sculpture. The proportions of the figure and the great naturalness of its attitude are nobly accentuated by the characteristic hands, the right one clasping a book, and by the magnificent head, majestic in expression and beautiful in outline. It were easy to imagine the sense of delight and satisfaction the lovers of Ruskin will feel when beholding this work.

Bessie Potter Vonnoh, in contrast to Borglum's solemnity, shows the sweet loveliness of womanhood. A "Girl Dancing"—graceful and youthful figure, one foot extended, the head bent forward, her long skirts held in either hand, has a certain piquant charm, while "The Young Mother," a seated figure, shows perhaps the artist at her best. "His First Journey," the figure of a baby boy crawling on the floor, is another extremely

clever piece by Mrs. Vonnoh, the feeling for form and texture of the flesh being finely rendered, and the idea of the composition perfectly conveyed. One instantly grasps the intention as well as the charm of its conception.

The two animal groups of Anna Vaughn Hyatt, "Winter" (horses) and "Tigers Watching" are astonishingly vir-



"EVE" By Thomas Brock, R. A.
Courtesy of the Metropolitan Museum

ile, and represent two entirely different yet equally interesting motives. In the "Winter," the feeling of chill in the air is well suggested by the figures of the two horses leaning closely together. The



HIS FIRST JOURNEY
Copyrighted By Bessie Potter Vonnoh
Courtesy of Artist and Metropolitan Museum

modeling of the manes and tails and the slightly dejected and drooping heads, is masterly in its force and directness of utterance. In the "Tigers Watching" quite another quality of interest is felt. On the edge of a cliff or ravine, two tigers are crouched, their lithe bodies stretched out, tensely rigid. The immediate impression conveyed is one of suspense. In contradistinction to the first group, this one produces a dramatic unrest in one's mind, a question as to what is to follow, which is precisely how such a situation would affect one.

In the seven examples of Frederick G. Roth's work are seen a wolf-hound, polar bear, two elephants, a bear and two pigs, the five last of which while small, are clever and amusing.

The largest bronze in the American group is by Janet Scudder. It is called "Frog Fountain" and represents an elvish, naked little boy standing on one foot, the other extended, his arms outstretched, as though he were skipping or dancing to some spritely melody. His head is bent forward and twined with lily buds and stems, while he looks at three frogs crouched about the circular plate on which he stands. Water spurts from the open mouths of the frogs. The grace and naive charm of this piece are unmistakable, the action extremely spirited, and the



"A WINDY DAY"

Owned by the Metropolitan Museum, New York



Done by A. V. Hyatt
Copyrighted, 1903, by A. V. Hyatt

Copyrighted 1903 by
A. V. Hyatt

modeling full, firm and assured in touch.

Eli Harvey's one example is a group of a lioness and cub, called "Maternal Car-
 ess," showing great breadth of treatment
 and bigness of feeling. "Fate" (puma)
 and "Dog with Bone," by Proctor, as well
 as Nocquet's fine work, "Man Weeping"
 and MacNeil's, "The Primitive Chant"



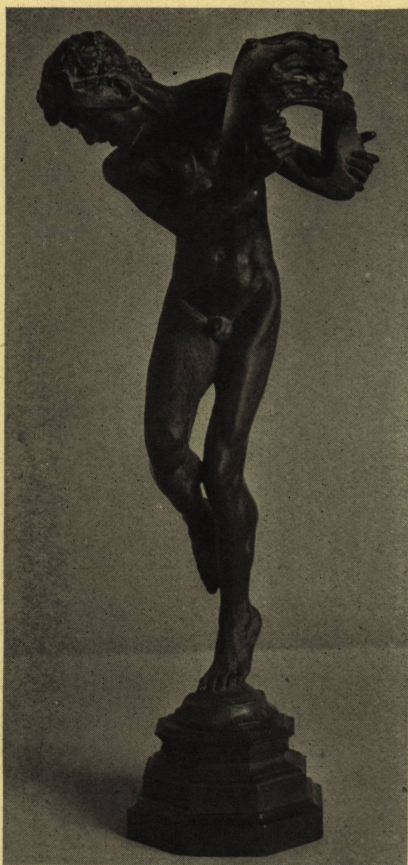
THE AGE OF INNOCENCE

By Alfred Drury, A. R. A.

Courtesy of the Metropolitan Museum

and "The Sun Vow," have not yet been
 received.

Space prevents an extended mention
 of the English pieces. Brock's "Eve" is
 a finely studied figure, the largest bronze
 in the collection. Lord Leighton's
 "Sluggard" is very beautiful and charac-
 teristic in drawing. Alfred Drury's "Age
 of Innocence" is especially lovely, the idea



TRAGEDY AND COMEDY

By Alfred Gilbert, R. A.

Courtesy of the Metropolitan Museum.

of unconscious serenity superbly caught
 together with a certain artless pathos of
 expression. Gilbert's "Perseus" and
 "Tragedy and Comedy" are delightful,
 modeled, indeed in their especial quality
 they are almost of the Cinque Cento.

It is to be regretted that the photo-
 graphs in most instances proved very poor,
 and give but an inadequate suggestion of
 the bronzes. This is especially true of the
 one of Drury's "Age of Innocence,"
 which is used only because another could
 not be procured in time for this article.
 The same is true of Janet Scudder's
 "Frog Fountain," the photograph of
 which could not be much worse.

Silhouettes—An Interesting Collection

By Magda Heuermann



SILHOUETTES CUT BY FRAU EMILIE MENTZEL,
NEE CRAMER, 1795

Magda Heuermann Collection

COMING INTO POSSESSION of a beautiful little collection of silhouettes—by the last will of a dear friend—revived memories of my last trip to Versailles, and being anxious always to have every one enjoy my possessions with me, has given me the idea of bringing to notice a few points regarding shadow pictures.

The fêtes and soirées élégantes that were wont to take place at the frivolous French courts, the light-hearted, consequently light-headed, royalty, the nobility and lions and lionesses of the latter part of the eighteenth century, are all so closely allied to shadow pictures now called silhouettes, that it is impossible to think of one and not the other. So while tramping through and around Versailles, all the famous characters of the day came to my vision. It also seemed to me as if the gaily-robed shepherds and shepherdesses of days gone by had gathered on the lawns 'mongst the statuary and beautiful avenues of tremendous trees; the fountains, too, were playing; the same stone benches

and little temples that Marie Antoinette had built are well preserved, and the gardens she remodeled after English designs are being kept up according to her ideas. While strolling through the Petit Trianon our imagination was sometimes vivid enough not only to *see* Marie Antoinette, but also to *speak* to her—but this was only a dream, the queen was no longer there.

Just so the Watteau paintings take one right back to this epoch when lawn fêtes and dances, powdered wigs and floral brocades were in vogue, and society was too, too awfully frivolous. This is the period, the time of the Rococo, when silhouettes reigned supreme.

Watteau, the famous master of the pastoral scenes of the day, was at the beginning of this epoch; Boucher, the coarse and sensual painter, at the close of it; and both painters have left to the world many a canvas picturing the scenes and way of living of that day.

To write the history or evolution of the silhouette necessitates going back thou-



FAMILY PORTRAITS IN SILHOUETTE
Cut by Macey, London, 1820

Owned by G. M. Peale, Joliet, Ill.

sands of years, and, though the name is comparatively new, the art is ancient, being used thousands of years ago by the Egyptians and Assyrians as decorations for their pottery.

If the legend that was handed down to us by Pliny can be relied upon, it was love—love pure and simple, that originated this art, and more likely, it was love that preserved it for us, as well. So love, you see, has a great deal to account for in this world.

Was it not Korinthia, the daughter of the potter, who, when her lover was about to depart, drew an outline of his profile on the wall and preserved it there as a keep-sake?

Today, of course, we would simply ask him to go to the best photographer, have half a dozen or more sittings and let us choose from these, and in case we were not satisfied, ask him to go back for more sittings. Not so, Korinthia; it was her own, her very own, she painted it with her whole heart and soul, to remain hers for always.

Though her keep-sake could not be put into a locket, she could steal away from her friends to take a long, long gaze at the one who had departed—perhaps for years, perhaps never to return. There it was on the wall, open to criticism or inspection. But all treated her devotion with the greatest of reverence.

So this, so far as I have been able to trace, was the beginning of the shadow picture. This was about six hundred years before Christ and yet I think that I can safely state that this, the potter's daughter, was not the first one to have tried it.

About two thousand five hundred years after Korinthia made this silhouette, for silhouette is what we now call them, these interesting little portraits came into vogue, during the time of the powdered wig, the beauty-patch, the buckled shoe, in short, the time of the Rococo, commonly called Louis XV's period.

This period was certainly just as if made to suit the cutting of the silhouette (some are cut and others are painted).



The wig, the towering coiffeur, the full frills, and rich neck ruches, all lent a most charming outline to the beautiful little pictures.

Not only were portrait busts cut, as you will readily see by the accompanying illustrations, but whole family groups with all accessories as well, hunting scenes, and scenes from the middle ages, the latter especially for the amusement of the children.

Did you ask how and where the term silhouette originated? Through the efforts of a man by the name of Etienne de Silhouette, born in Paris in 1709, and a social reformer.

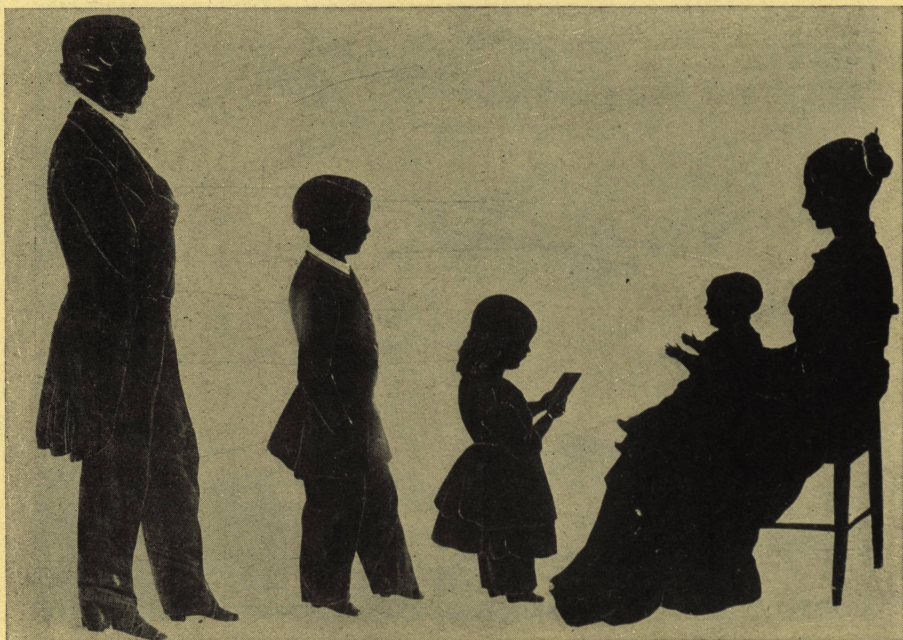
Owing to the wasteful, gay and immoral life that was being led at the courts of France, M. Etienne de Silhouette, then minister to Louis XV, took it upon himself to improve these deplorable social conditions, to restore the more simple life which he deemed necessary, expecting thereby to replenish the purse of

the government, which was being drained to the bottom—but did not and could not succeed. So the consequence was that everything that required improvement or betterment, or on the other hand, anything pertaining to economics, because of Sil-



HEAD OF HERMES ON A
VASE FOUND IN ATHENS

houette the economist, was called silhouettes. So the little pictures we today term silhouettes, being an economy over



MR. WALTER BURKE AND FAMILY,
EARLY SETTLER IN MILWAUKEE, WIS..

Silhouette cut about fifty years ago.

miniature portraits, they were called by his name.

The lawless way in which the money was being squandered, not only at court, but in the salons of the lions and lionesses of the day, as well, was beyond description, caused the peasantry to endure absolute poverty—and yet, Silhouette was powerless, because society insisted upon doing as it had always been accustomed to do. Royalty had but one point in view—gaiety—and never dreamed of giving up its immoral frivolous way of living, so Silhouette's idea of cutting down expenses for the benefit of the suffering, was simply sneered at, and passed over.

Silhouette was looked upon by the French court as the personification of beggary and poverty, and his efforts to improve conditions were wrecked and he was the laughing stock of all Paris.

In spite of the contempt heaped upon these little shadow pictures at the time,

they came out victorious, and we, who are fortunate enough to possess one or more good silhouettes are to be envied.

The success of the silhouette was at once established, since it offered, especially to the middle classes, an opportunity of having portraits at a comparatively small expense. Few were situated so they could have an oil-painting, or a miniature, the latter being the higher in price at that time. So the silhouette, which was not trying to represent more than it could, was really the means of our having portraits of men and women that otherwise would have been lost to the world.

Many an old autograph album contains by the side of a sweet and fitting verse, a valuable silhouette, cut by the hand of a master.

Inasmuch as it was but seldom that these little portraits were signed, I deem myself doubly fortunate to have in my collection at least seven with signatures



PORTRAIT OF By Herself
 FRAU EMILIE MENTZEL
 nee CRAMER
 Hirschberg, Germany, 1795



DR. FRITZ MENTZEL Cut by
 Hirschberg, Germany Emilie Mentzel,
1795

done in Hirschberg, Germany, in 1795 by Emilie Cramer, presented to me by her great-grandson. She is the young lady who appears in our illustrations with her own and her sweetheart's portrait.

The original of the illustration of the three full-length figures was cut in about 1805 in the northern part of Germany and illustrates an aunt and her two nephews.

The other illustration represents an entire family group, and the little girl in the picture with pantalettes showing below her skirts, is the owner. It is American, and if I remember rightly was cut in Milwaukee, Wis.

The two portraits by Macey—signed—are unusually good in execution, are touched here and there with gold lining to bring out the drawing, and were made in London about 1820.

Clorinda, one of "Bobbie" Burns' sweethearts, is beautiful in conception and execution, and certainly a most unusual silhouette.

Even Goethe, the great German poet, tried his hand at silhouettes, and with

good success, as can plainly be seen by the accompanying illustration. The picture portrays the young son of Charlotte von Stein, the woman who so inspired young Goethe in his early days in Weimar. Goethe finally, as you will know, transferred his affections from the mother to the son, and remained his fatherly friend and adviser to the very end.

By the way, I must not forget to mention that the Academie Francaise has



"CLORINDA"
 BOBBY BURNS'
 SWEETHEART.



FRITZ VON STEIN
Silhouette cut by the German Poet, Goethe

officially adopted the term silhouette, as the definition for shadow picture.

Have you noticed the portraits of A. Rodin, the sculptor, and of Adolph von Mentzel, the great German painter? The latter died about two years ago, and this silhouette was cut by Paul Konewka in about 1870.

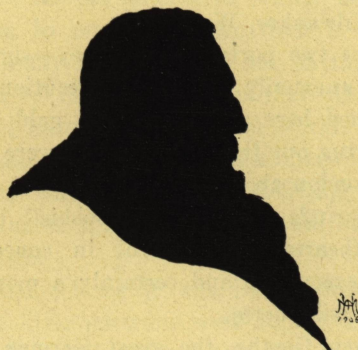


TWO PORTRAIT SILHOUETTES
Framed in Gold and Ebony

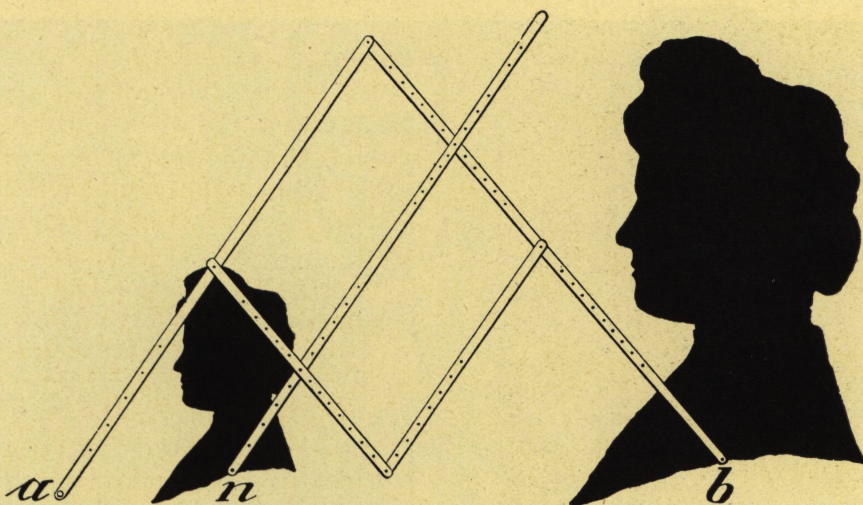
You remember my telling you in the beginning how silhouettes were first made. Following this, some ingenious individual had a bright idea of inventing an easel holding in a tightly screwed frame a pane of glass with a piece of oiled paper fastened upon it. This was brought up closely to the sitter, and the profile which appeared sharp and distinct on the paper was outlined then carried out in the usual way. So this makes a third stage of the shadow picture.

One illustration explains the entire process, and was taken from the book of Lavater. Though this process may seem easy, like child's play, yet it requires a goodly amount of skill and application to make a successful picture. Then from this life-size picture was made the little pictures we usually see, and with the aid of the pantograph, as is clearly explained in another of our illustrations.

Of course, an artist did not make his silhouettes in this way, but simply with paper and shears in his hand, direct from the sitter. But since it was really an art, practiced more by amateurs than by artists, we will have to forgive them, knowing that this was the only way they could get anything at all that would resemble the original. And since one thing always leads to another, the amateur developed into the "society silhouette cutter." Naturally



SILHOUETTE OF RODIN
Cut by Magda Heuermann



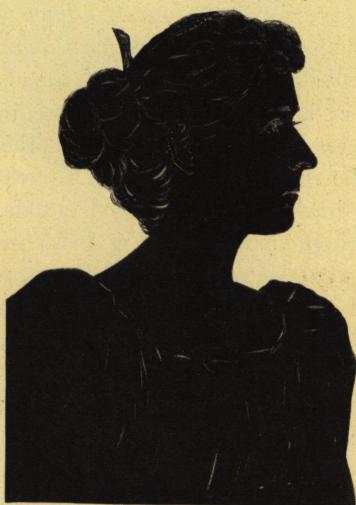
SHOWING HOW SILHOUETTES WERE REDUCED WITH AID OF PANTOGRAPH.

the market became flooded with these little pictures, and then they were not always the best; even so, we are very thankful for many a shadow picture handed down to us.

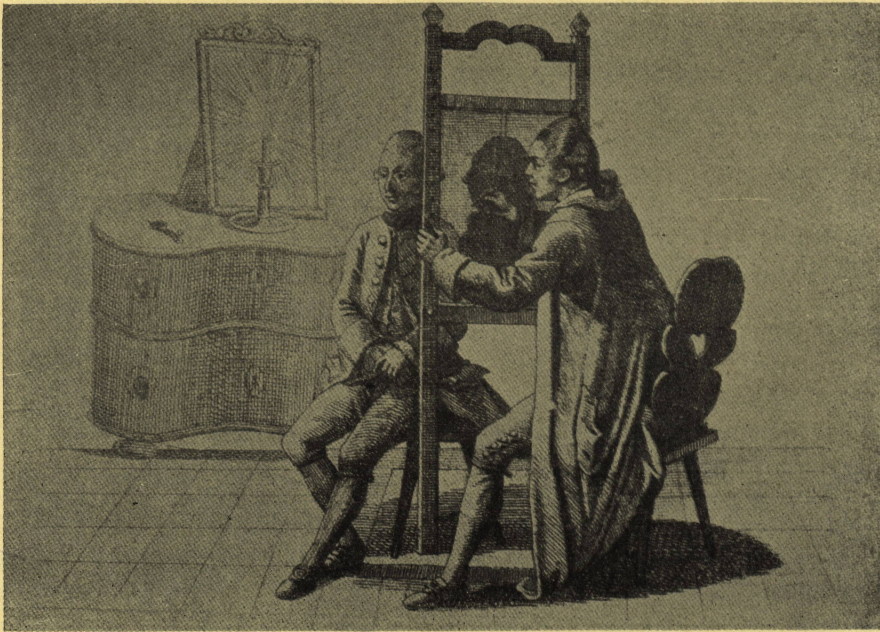
The time of the Rococo, with hair sometimes towering "two stories" above one's head, was certainly a most fortunate period for the silhouette, since it offered more opportunities and greater possibilities of

outline than any other period before or after. The Empire period that followed this epoch was beautiful and picturesque in color, but rather "tame" for shadow pictures.

It hardly seems possible that the character can be read in those unpretentious little pictures, and yet it can. See the firmness of this mouth, the sullenness in the other, the happy-go-lucky in the third,



MRS. ANNA HEUERMANN HAMILTON
Silhouette cut by Magda Heuermann, 1896



DRAWING A SILHOUETTE

From J. C. Lavater's Book, 1776

and the utter I don't care, in the next. However, this does not interest us so much as do the heads of the musicians, poets, statesmen and great thinkers in general, all or none too proud of having their profile cut.

I might of course go on, and on, but since I have told you most of the facts of the most interesting time of the silhouette, I will close by quoting a bit from Lavater, the great Swiss preacher and physiognomist. He it was who read character, and he it was who had hundreds of silhouettes cut for no other reason than to study character, and here is what he says of the four heads at the close of this article:

Fig. 1—A noble forehead, a miracle of purity, the love of order, I might say, the love of light. Such the nose, such is all. How capable of cultivation must such a profile be! I am unacquainted with the man, yet I am certain as that I live, that he is capable of the calmest examination,

that he feel the necessity of, and delights in clear conceptions, and that he must be an attentive observer.

Fig. 2—Much is to be learnt from this shade. Takes little, gives much; this is particularly conspicuous in the too round outline of the lips which is most defective. The most delicate lines have either not been remarked or cut away. The upper part of the forehead is also something curtailed; otherwise this countenance is refined, discreet, capable of talents, taste, wit and morals.

Fig. 3—Thus ought a man to look, but not a woman, who reads, but is not easily read. By strength restrained, exactness, mild fortitude, and disinterestedness, I would undertake to conquer and even to lead this otherwise irascible character, on whom a man may rely, after having granted his confidence with wide inspection. I am unacquainted with the person, but dare affirm that if foolish, there is, still, a capacity of wisdom.



ADOLPH VON MENTZEL
Famous German Painter,
Died 1903



FRAU VON STEIN
Goethe's Friend.

Fig. 4—Not angry impetuosity, not violent outrage, scandalous censoriousness, or malignant intrigue are discoverable in this shade; on the contrary, each feature as well as the whole countenance speaks

gentleness, beneficence, delicate feelings, excellent taste, not very productive, but capable of information, and great urbanity.

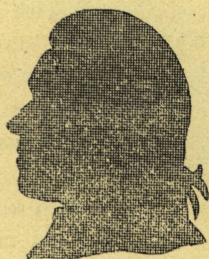


Fig. 1

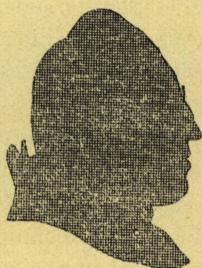


Fig. 2

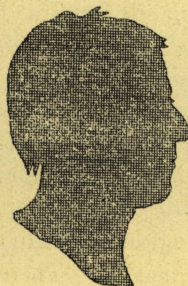


Fig. 3

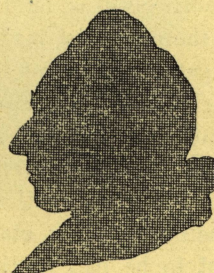


Fig. 4

CHARACTER HEADS FROM LAVATER'S BOOK

The Making and Decorating of Glassware

By Carl F. Prosch



THE MAKING AND EMBELLISHING of glassware is a field in the domain of art-crafts few have ventured to explore in this country, and plausible reasons for this neglect can easily be found.

In the first place the risk of entrusting the fruit of one's labor of weeks or months to so fragile a material is discouraging. Then working in glass (melting, blowing and shaping), is not practicable on a small scale. The artist can best take part in the production of blown glassware as designer, either at the head of his own industrial organization, or employed by one—opportunities not open to many. Other treacherous qualities are hidden in glass, which manifest themselves in working, besides fragility, qualities tending to frustrate good results, to be overcome only by familiarizing one's self with the particular make of glass in hand. The gathering of this experience is costly enough, to preclude the use of plain glass of unknown qualities for further embellishment. Moreover, it is safe to state, that plain glass worth a serious effort at enamelling, gilding, etching, or engraving is not to be had in the market. There remains for the worker on glass the alternative to design the shape of the article he wishes to decorate, and to have it made to his order, but, as single pieces can not be made economically, this calls for an investment, making care and deliberation imperative in planning the work.

These obstacles in the craftsman's path, notwithstanding, the knowing ones assert that designing of glass and working on it are fascinating, support those engaged in the craft, and hold opportunities

for more. It may be mentioned, however, that these lines should not lead anybody into the belief that decorating glass is a promising field for those who have failed in other lines of artistic endeavor. Far from it. The causes of failure in other pursuits will lead to the same result here, hastened by a multitude of technical difficulties. The one whose means are waning after a course of art instruction, who has to look about for quick results while continuing his efforts to ascend higher in the flight of his ambition, should not turn his eyes toward glass. But one with inclination towards decorative art, who realizes early that his lot is not with the few who will succeed in pictorial art or sculpture, and is prepared to go through the drudgery of several years of apprenticeship to acquire technical knowledge, either before, after or conjointly with his academic training, and does not stop at every step to figure whether the game will be worth the powder, he has a chance of success in the craft of refining glass, as it is professionally called in Europe.

Glass is most successfully produced when the artist, technician and business man is united in one person. At least the first two should be one and in close co-operation with the third.

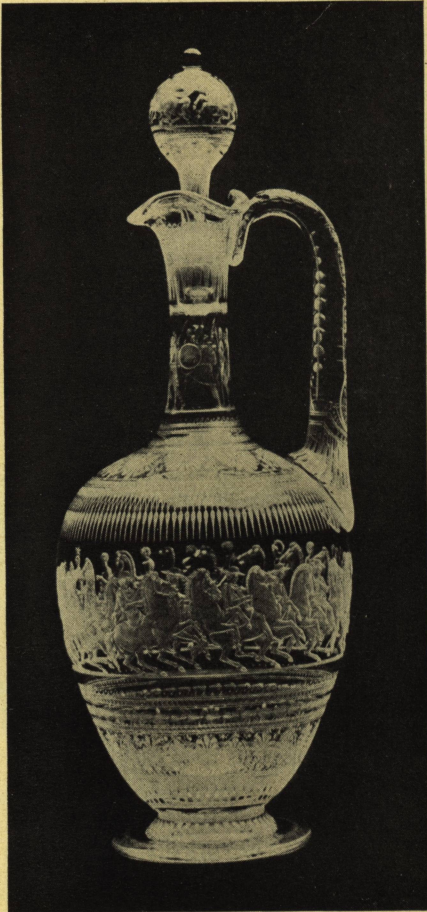
The truth of this has been realized in Bohemia, where two splendidly equipped trade-schools are maintained by the government, one in Haidi, the other at Steinschoenau, for the instruction in the arts pertaining to the refining of glass. Besides drawing and painting, the principles and history of decorative art, their practical application is taught in the workshop as enamelling, etching, engraving and



CAMEO GLASS, APHRODITE

Example of Cameo glass. By John Northwood, with Stevens & Williams, Stourbridge, England.





ELGIN MARBLES CLARET JUG

An example of glass engraving. By F. E. Kny, with Thomas Webb & Sons, Stourbridge, England.

cutting on glass. Chemistry is an important subject, as well as the commercial sciences: Bookkeeping, correspondence, mathematics and geography.

While schooling of a similar kind can be had in the United States in the ceramic branches in the states of Ohio, New York, New Jersey and Illinois, glass does not seem to be treated separately. The study of chemistry and the technical side in general has preference, while the artistic side of instruction is not dwelt upon. Though regrettable, this should not seriously impede the development of the im-

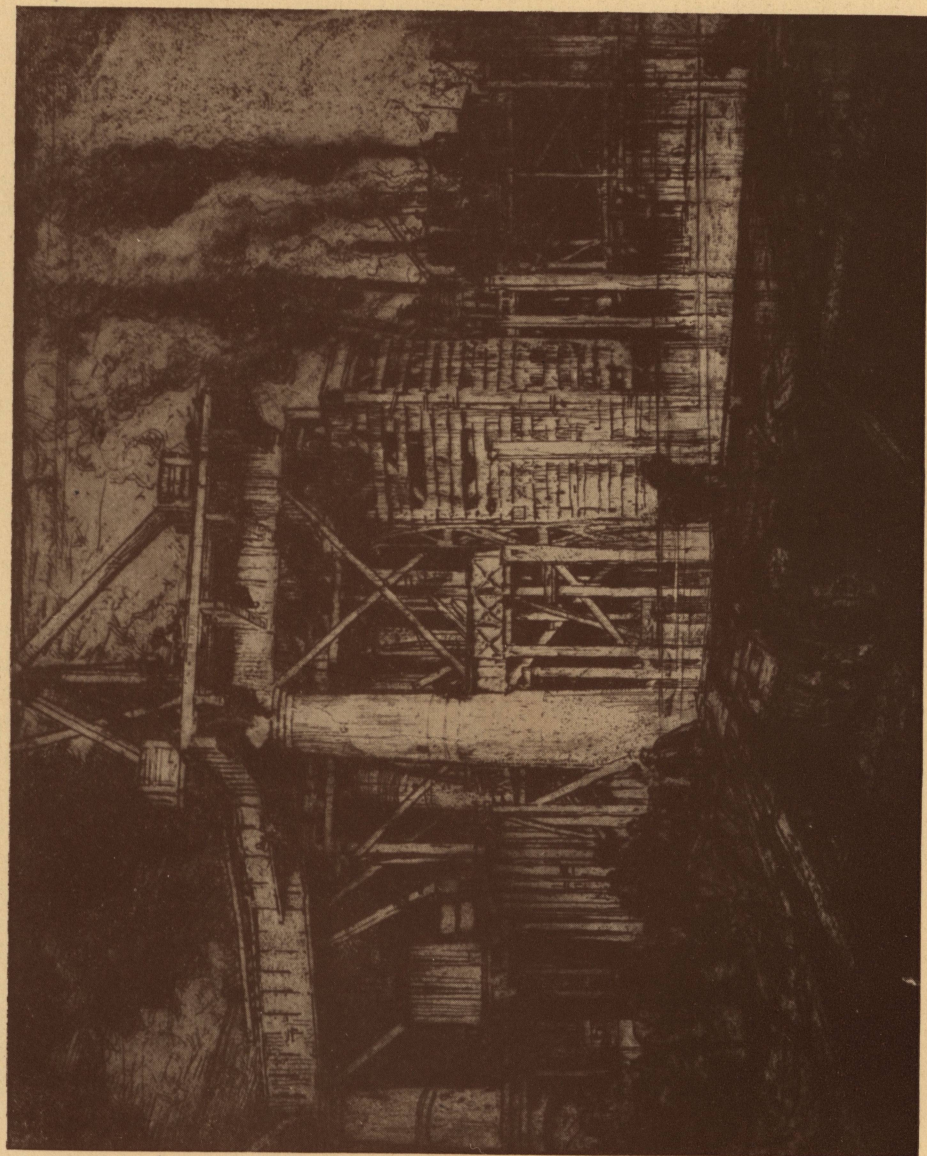
portant industrial art under discussion in a country of individual initiative rather than the government paternalism.

Two grave errors which come to the attention of the observer of attempts at glass decorating, so far, must be guarded against. One is to accept everything Bohemian, Venetian, or foreign as good, to be followed as an example. It must not be forgotten that the reputation of Bohemian glass is based upon commercial success, rather than artistic excellence. It has also an important place in the history of glass making. But very little Bohemian glass, that can be bought in the market, would fare well under the criticism of accepted authorities on design—no matter whether these critics be Americans or natives of Bohemia.

The other error of glass-decorators results from the fact that some of them were first china decorators. The same means, which decorate china, will never be the best means of decorating glass. The white opacity of one material, and the transparency of the other call for entirely different treatments. While enameling and gilding on glass is done to a large extent, and some creditable results have been produced, engraving, etching and cutting must be considered the highest exponents of the arts of embellishing glass.

In glass cutting, the United States have attained undisputed supremacy. But as the mechanical factors in its production predominate greatly over the artistic, glass cutting may not properly be numbered among the art-crafts, in which the designer and executor are one.

This is quite different with glass engraving, which as an art in its highest development furnishes scope for display of even a gifted sculptor's talent. Few followers of this art are at work in Bohemia and the Stourbridge district of England adapting antique mythological figure sub-



Etching by Frank Brangwyn

THE BRIDGE BUILDERS



jects into splendidly modelled intaglios on crystal glass.

There is nothing to hinder American craftsmen to gain the leadership in this craft, as has been done in glass cutting, except it were the necessity to compete against the frugality of people engaged in this work in Europe. The same agency may come to the rescue here which helped the glass cutter in a similar predicament: improvements in tools and mode of working. To change from working with a rotating point at the end of a spindle in a stationary lathe, to one at the end of a flexible arm, as dentists use, seems to be an improvement in the mode of glass engraving just ready for adoption and perfection.

Engraving in connection with etching has furnished the late Emil Gallé his means of expression in art. As a splendid example of an artist at the head of an industrial organization Louis C. Tiffany must be named.

Little is known about the technical execution of the famous example of cameo glass, the Barberini or Portland vase, but it is not true that carving cameos on glass is a lost art, as an exact copy of the Barberini vase has been executed by John Northwood, of Stourbridge, England, in 1874 to 1877.

Cameo glass is still sculptured partly by the use of the engraver's lathe, partly by the use of small steel chisels. George Woodall, also of Stourbridge, excels in this art. Though the artists mentioned, foremost in their field, have worked on colored glass, transparent or translucent and the historic example of cameo glass is almost opaque the broadest development of handicrafts in glass must be expected along lines preserving and emphasizing the material's most distinctive qualities: colorless clear transparency and brilliancy.

Articles for the table and the display

of flowers are best adapted to execution in glass. The designer of forms will best show his mastery by restraint. Simplicity of outline, feeling for proportion in silhouette, must be aimed at. All sharp interruptions in the flow of outline, adap-



HONESDALE WARE

Example of enamel and gold decoration on glass
By Carl F. Prosch, Honesdale, Pa.

tations from architecture, woodturning or metal spinning are out of place in glass. Simplicity, harmony of proportion, and refinement of line go to make a well designed piece of glass, be its use ever so trivial.

The decorator will have to avoid the "too much" of the Bohemian and the lavishness with color of the china decorator. A feeling for relation between decorated and plain spaces shows the master decorator. Ornamentation must not be more important than the article ornamented; it should be accompaniment, not melody. An accent of color in transparent enamel, used sparingly, is permissible, so may be a line of gold, but the chief quality of glass should be emphasized and not obscured.

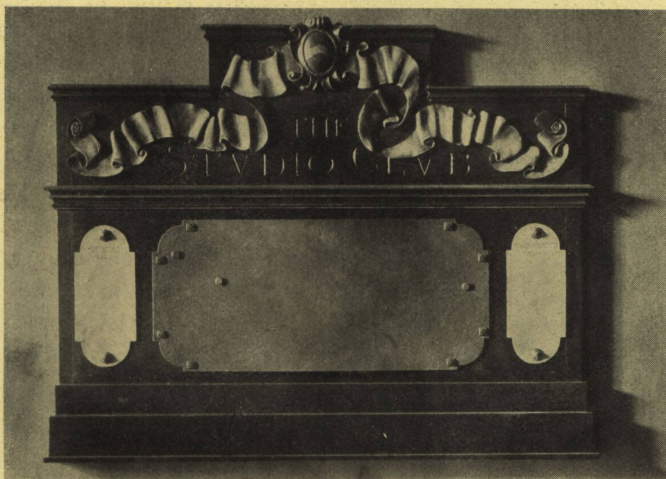


GROUP OF TROPHIES FOR THE WASHINGTON PARK GOLF CLUB

Designed and Executed by Jessie M. Preston, Chicago

Some Notes on Arts and Crafts

By Alice Muzzey

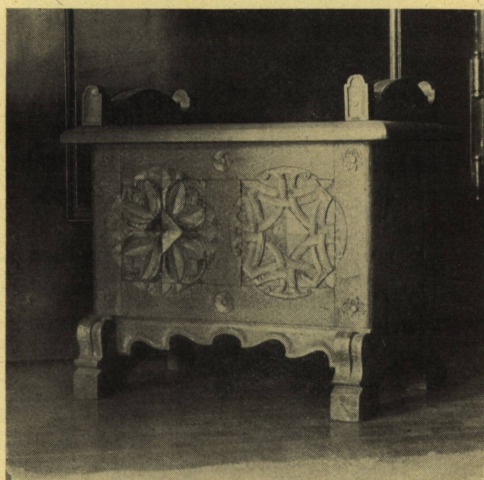


IT IS INTERESTING, in view of the status of handcraft at the present day, to see the conditions under which that group of Englishmen, with William Morris at the head, made its first struggle to emancipate the artist-artisan some thirty years ago. Among the many evidences of the good resulting from their study of social and economic, as well as

artistic possibilities, none is more important than the discovery and encouragement of the individual in the field of industrial art.

Before this revival of interest in the crafts, the position of the worker along these lines was indeed a hard one. Buried in oblivion, his name unknown, his talent absorbed in the desire to advance the interests of the firm for which he toiled, the earnest worker, even though striving for the betterment of his special field of expression or his own sense of color or form, was rapidly becoming only a human machine. Not only this; the future threatened to take even this from him and supplant his energy by mere steel and iron. Of what avail could it be to this man to elevate himself beyond mere manual dexterity?

By patient effort and unflagging enthusiasm and through the co-operation of many advanced thinkers, step by step has come the present state of things, where the individual comes forth from the mass,



CARVED BOX IN COLOR W. W. Kent, Buffalo



LAMP IN BURNT AND STAINED WOOD, WITH BRASS SHADE

Designed and Executed by Lester C. Misner, Buffalo,

to receive his due quota of recognition and patronage. So universal has become this idea, that we look with some contempt upon those firms where, for commercial reasons, due credit is not given their talented designers and draughtsmen. Also, that handicraft has come to be self-supporting is shown by the number of craftsmen who are working independently. We may go to them directly, without the intervention of the middleman to execute any kind of decoration, from the bit of twisted silver that evolves into the coffee-spoon to the mural painting of a theater.

There are three ways by which this has been brought about. First, through the

formation of Arts and Crafts Societies; second, through exhibitions of handicraft; and third, by shops where hand-wrought articles are always on sale. That all of these ways have not proved in every case successful is due to well-defined reasons. In the first place, it is difficult to reach the artisan class, or at least those of this class whose work is worthy of serious consideration—so hampered has the workman been by the restrictions forced upon him by trade competition and the ignorance of employers. Again, it is sometimes impossible to convince the men of the sincerity of our motives. But, nevertheless, each society has discovered and counts upon for its most valued contributions many who would otherwise have been overwhelmed by commercialism. And these individual cases are well worth the effort!

In this connection, it is interesting again to review the past. We find, in reading Walter Crane, Lewis Day and others, that much stress is laid upon being honest in one's work, abjuring imitation in materials and manipulation, avoiding truckling to the buying public by debasing one's art. This is distinctly encouraging to those of us who have the movement keenly at heart; for surely those evils have been overcome, at least by the craftsman who can work independently. Indeed, the pendulum may have swung even too far. For, in the eagerness to show the "tool," there is danger of too little finish; it has yet to be learned by many, especially amateurs, that the crudity and irregularity of early work was due to the limitations of tools and materials; there was no affectation in those days. We have made a fetish of simplicity; "Mission" furniture replaces the graceful curves of earlier periods, the stencil shuts out fine embroidery. Another feature suggests itself. With the present desire that every hand-wrought

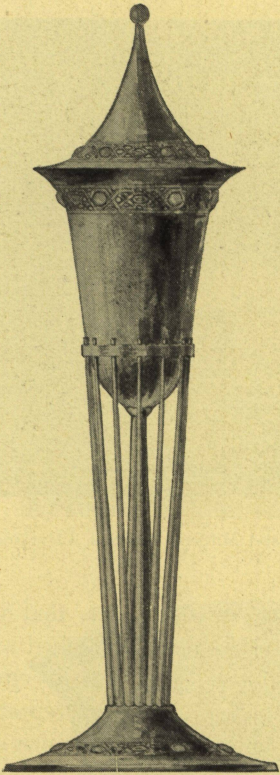


Fig. 1

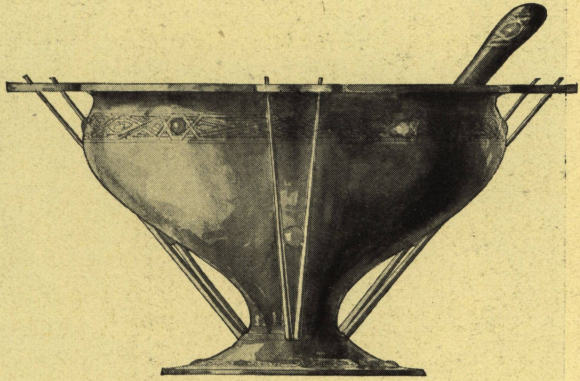


Fig. 2



Fig. 3

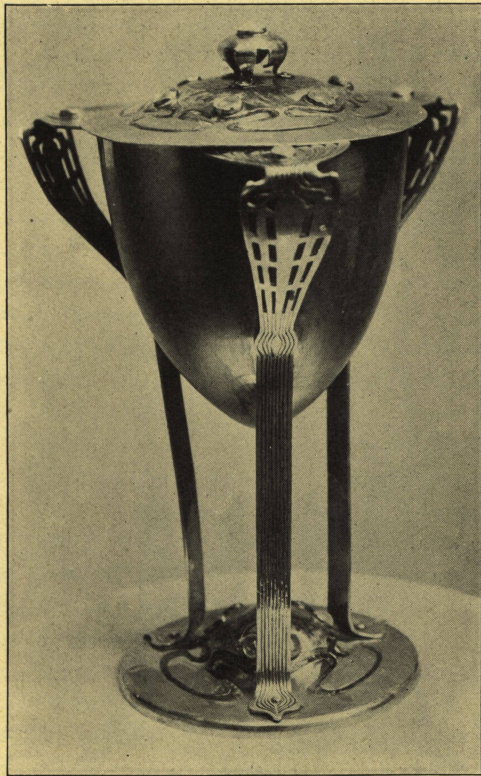


Fig. 4

Group of Trophies. Figs. 1 and 2 Designed and Executed by Mr. Jarvie; Fig. 3 by Jessie M. Preston, Chicago; Fig. 4 by Jane Carson and Mildred Watkins, Cleveland



SILVER PIECES

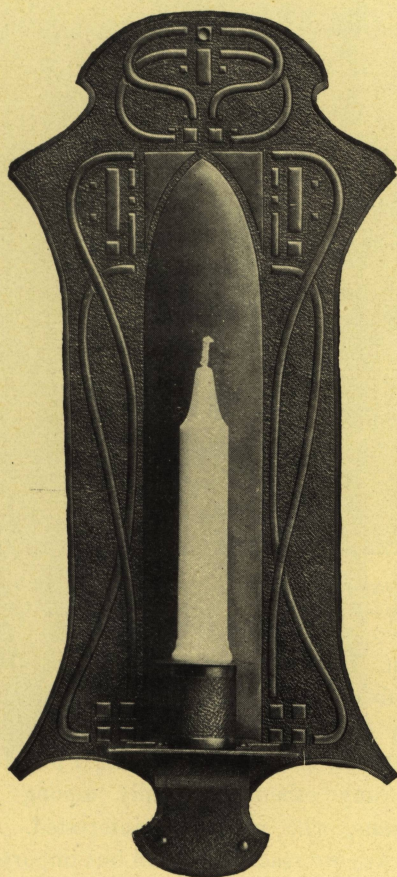
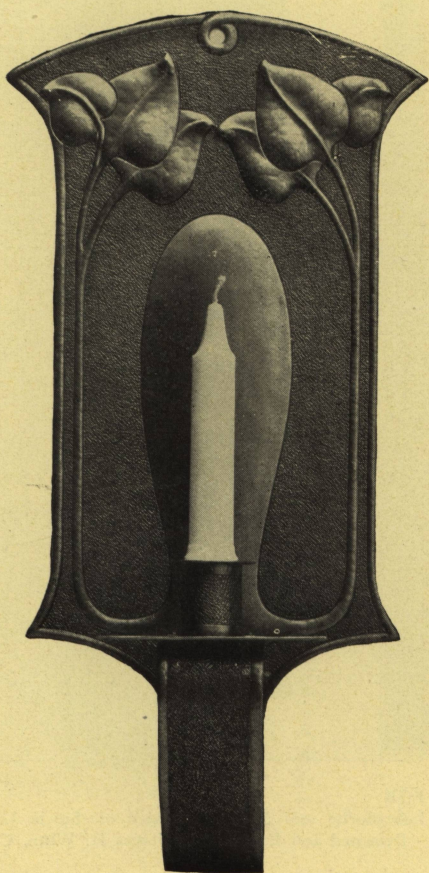
Designed and Executed by Jane Carson and Mildred Watkins, Cleveland

article shall be original and unique, there is fear that we may be satisfied with it chiefly because it is so, be it never so extravagant; forgetting that it must first be beautiful and that, if so, it should be universal. We have much to learn from the Japanese in the democracy of their art; the color-print from the hand of a master is no less a precious possession because there may be several in existence. I would not be understood to mean by this that the world should be flooded by exact reproductions; but in hand-made articles each may vary, in fact, can hardly help but vary, in a slight degree, giving each its special character. This is, of course, the case in the Japanese print, where, being colored by hand, no two can be precisely alike; so, too, on the same bush no two roses are counterparts. But what I do mean is that the taste of the vast public can never be improved to an appreciable extent while things of beauty may be possessed only by the moneyed class while those of moderate means or less must be satisfied with the machine-made and meretricious.

To turn now to local conditions. If it

were true of art, as of nations, that the happiest have no history, the applied arts in Buffalo would be deserving of envy. As a matter of fact, even though repeated efforts have been made to organize an Arts and Crafts Society, there has never been sufficient encouragement for one. Although the Buffalo Society of Artists came into being some fifteen years ago and has flourished more or less successfully as an association of painters and sculptors ever since, no attempt was made to incorporate with it the applied arts until six months ago. It is true that under its auspices an Arts and Crafts Exhibition was given in the spring of 1900. This was very successful both from an artistic and financial point of view, but the Arts and Crafts Society that was expected as a natural sequence failed to materialize.

Last January, however, a small band of enthusiasts devoted time, energy and money to the forming of a branch of the Society of Artists to be given exclusively to the exhibition and sale of designs and articles in the crafts. The headquarters of the society being in the Albright Art



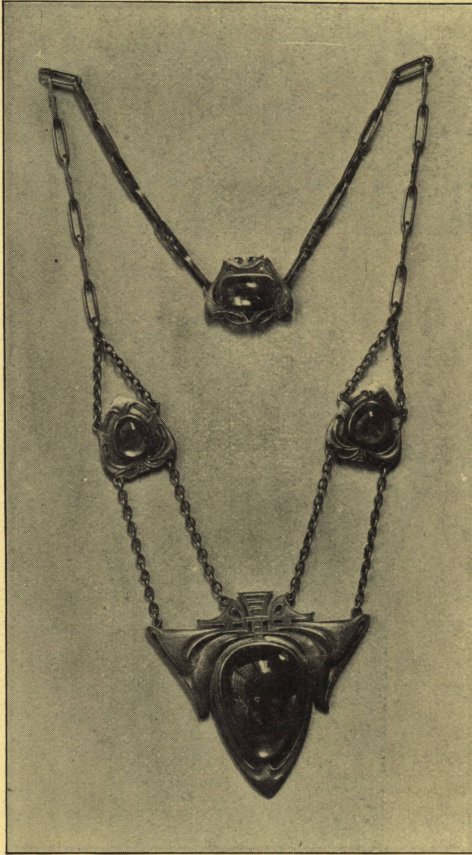
TRAY AND SCONCES IN SILVER AND COPPER

Designed and Executed in the Jarvie Shop, Chicago

Gallery, away from the business center and "student-quarter" (to borrow a phrase dear to all who have studied in Paris), a room was taken in the Guild Studios, where a series of specialized exhibitions was held, each for two weeks, the room being kept open continually as a sales-

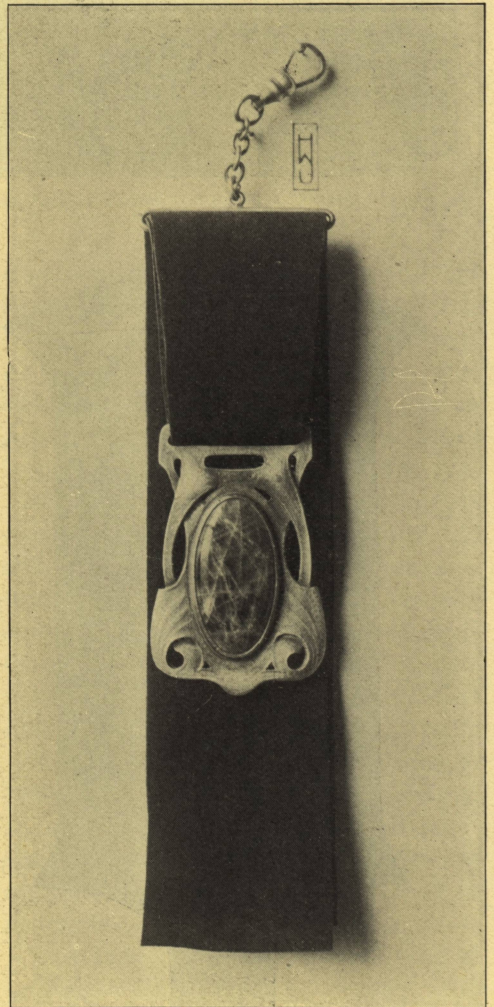
after each exhibition a certain amount of unsold work remained "at the discretion of the committee on arts and crafts." Thus the exhibits had to pass two juries before remaining on sale.

The first exhibition opened on January 16, 1906. It was devoted to color-prints, monotypes and stenciled work, also designs for wall-papers and other printed



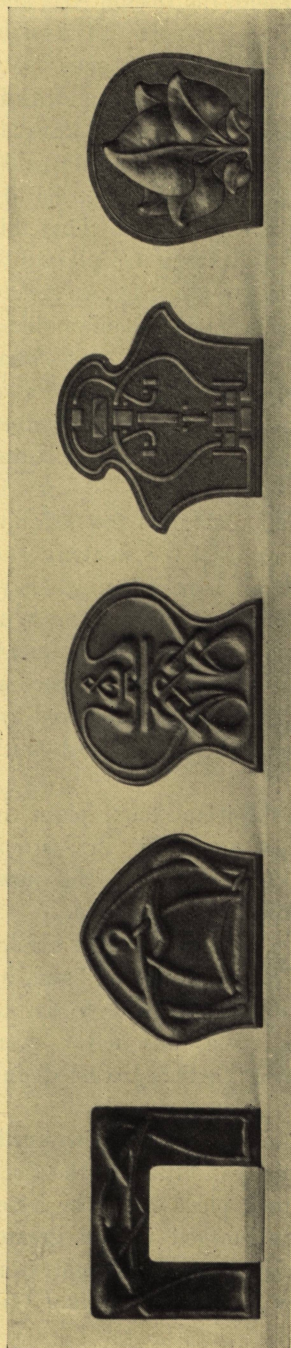
PENDANT IN SILVER AND AMETHYSTS
Designed and Executed by James H. Winn, Chicago

room. A committee was formed, each member of which became responsible in turn for one exhibition. A postal-card printed in black and red notified members and any others, especially among the artisans, who might be interested. In this way we reached a small but important class of contributors. A conscientiously severe jury passed upon all entries and



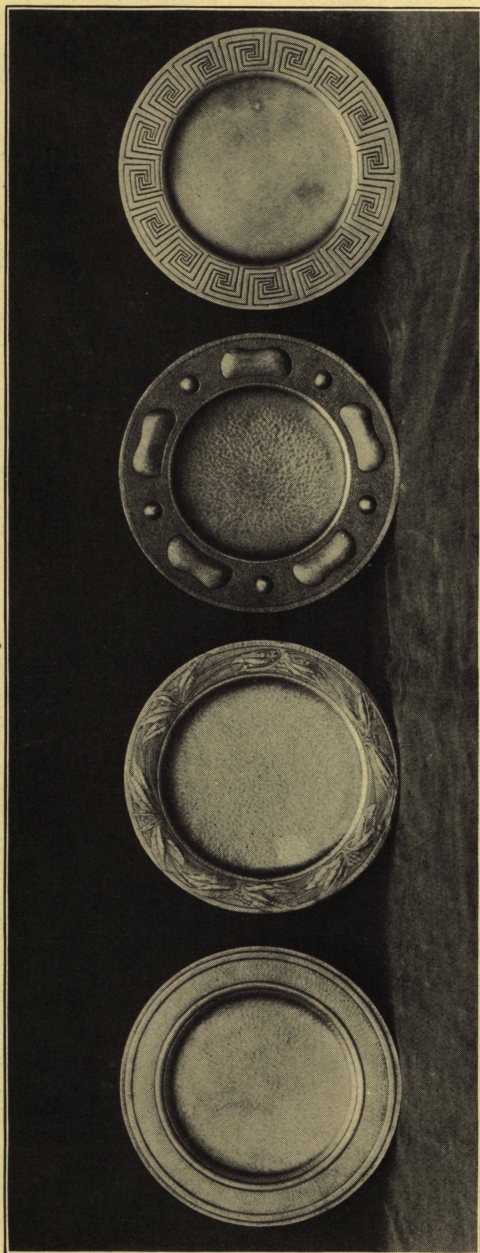
FOB
Labradorite and Silver, Mounted on Suede Leather.
Designed and Executed by James H. Winn, Chicago

matter, not including books. This being a somewhat untried field, the exhibition



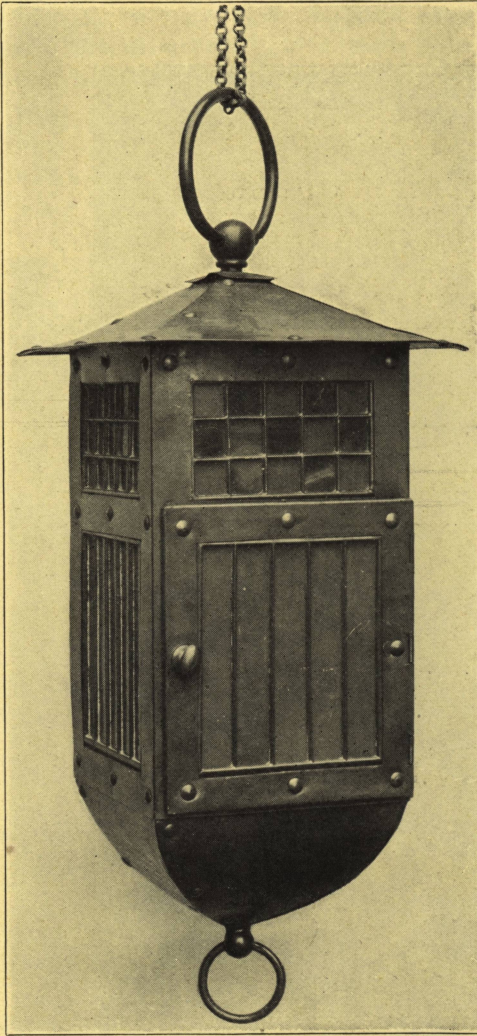
BOOK SUPPORTS IN COPPER AND BRASS

Designed and Executed by the Jarvie Shop, Chicago



CARD TRAYS IN COPPER AND BRASS

Designed and Executed by the Jarvie Shop, Chicago



COPPER LANTERN WITH GOLDEN BROWN
AND YELLOW LIGHTS

Designed and Executed by R. R. Jarvie

was enlarged by two or three dozen Japanese prints.

The exhibition was enthusiastically received and many sales were made. It was evident that the thing would go; Its success was all the more unexpected as the opening exhibition attacked the depleted Christmas purse.

The next month an exhibition of Textiles brought a large and very interesting

collection. Deerfield, the Boston Arts and Crafts Society, the Scuola d'Industrie Italiane, of New York, all sent generously and we had besides Porto Rican drawn-work, beadwork in new and unusual forms, hand-woven rugs and counterpanes and baskets. Curiously enough, hardly any embroidery was submitted. That this art needs fresh inspiration was plainly to be seen. Whereas ten years ago we should have been overwhelmed by embroidered center-pieces, doilies, sofa-pillows—what not?—we now passed upon only a few of these and they were, as a rule, impossible. Basketry and beadwork had supplanted embroidery.


For educational reasons, a few exhibits were made of beautiful old weaving and embroidery and we hope when we have more space at command to make more of a feature of this side of the movement. Only by thoughtful study of the decorative art of the past can the untutored eye and untrained hand appreciate and emulate the best.

The third exhibition took place in March. Requests for work in leather, metal and wood called forth the most interesting exhibits of these crafts.

The room here, as in the former exhibitions, was most carefully "hung," and, by limiting each to one or two forms of handicraft, the room was never overcrowded and every article received full justice.

We expected to show pottery in April; but, as the annual exhibition of the Society of Artists took place then, the lesser undertaking was merged in the greater and a union of the arts was held from April 27 to May 22, in the Albright Gallery.

Exhibitions for the coming year are already being arranged for, following the same general plan; the venture having fully justified its existence.



T IS the longest
night in all the year,
Near on the day when
the Lord Christ was
born;
Six hours ago I came
and sat down here,
And ponder'd sadly, wearied and
forlorn.

The winter wind that pass'd the
chapel door,
Sang out a moody tune, that went
right well
With mine own thoughts: I look'd
down on the floor,
Between my feet, until I heard a
bell

English Colored Books

By Martin Hardie

(REVIEW)

AMONG the various sorts of books that are provided for the book lover's besetting there is none more interesting than books with colored illustrations. Old manuscripts, and those earliest books whose rough pages were adorned with hand-colored wood cut illustrations. Old manuscripts, and those more pretentious editions, but a comparison of the modern with the early work is rather to the advantage of the latter. It is this reason, in part, that makes this volume which is concerned with the various and often intricate methods of reproduction used in the printing of colored illustrations of such interest to all book lovers, as well as to any one interested or engaged in modern book illustration.

The author at the beginning has wisely classed the methods of reproduction into three groups: wood cuts, stone work and metal work. It serves to give the investigator who is not familiar with the various processes a key to the mystery through which the printer has arrived at his results without compelling the reader to finish the whole work to understand one part.

The various chapters, taking up first the earliest wood cut color printing, treats of hand colored plates; the art of Chiaroscuro and of J. B. Jackson and other exponents of it, of color printing from wood blocks; of Baxter's work; of printing from metal and of mezzotint, going into considerable and interesting detail concerning the work of Le Blon Jawrie, Gamble and Bartolozzi.

The chapter on William Blake, his methods and results, is most interesting.

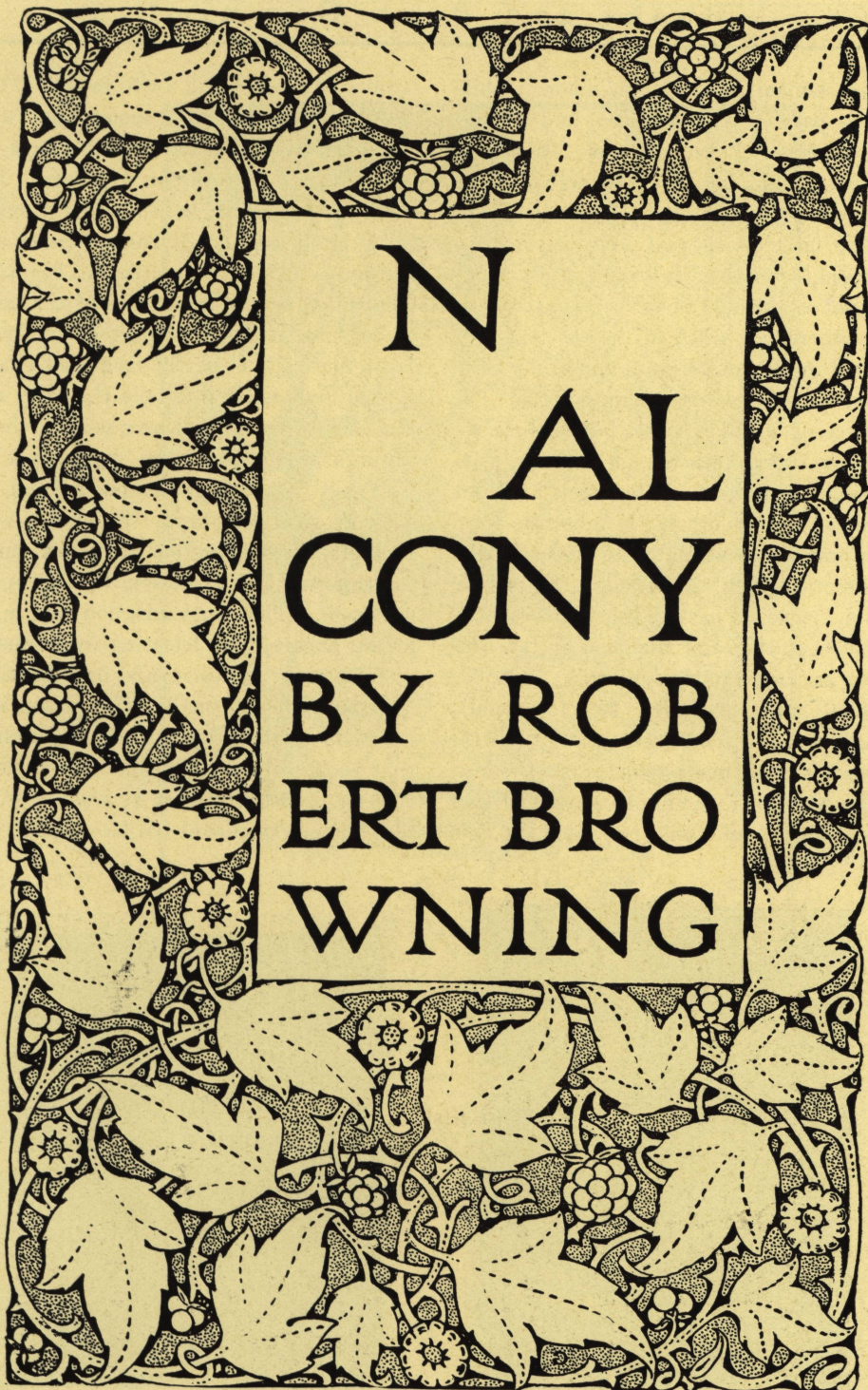
The process of colored aqua tint is carefully explained and the development of lithography comprehensively sketched.

Henry Alkens' sporting plates, Rowlandson's work, the Cruikshanks and their work, Leech, Thackery and "Pluz" are each given their proper share in the history of this intensely interesting craft.

The later and modern processes as used by Leighton, Crane, Kate Greenaway and others are well represented and the descriptions are carefully expressed and the plates well printed. The book has a number of three-color halftone fac simile illustrations taken from the original examples, most of which are only fairly successful. The best are the Blake fac simile from the book "Vision of the Daughters of Albion," "Hotel de Cluny," "Windsor Castle," a plate by John Leech and one from Kate Greenaway's "Under the Window." The book itself is a very large quarto, is printed in 14-point Caslon by Constable of Edinburg, and is handsome to look on and easy to read. The contents are thoughtfully and accurately written and clearly describe the processes. The biographies are condensed but interesting and the bibliographies complete. The work is one of the best of the series.

R. F. S.

The term "Book of Gold" is frequently applied to works of supreme excellence, but it is not often that a real book of pure gold is to be seen. Such a book has been presented to the Museum by Mr. Samuel Putnam Avery, and has been placed on exhibition, not alone as a curiosity, but as an example of the goldsmith's art of that part of the Indo-Chinese peninsula



BOOK DECORATION AND
LETTERING

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The Blue Sky Press

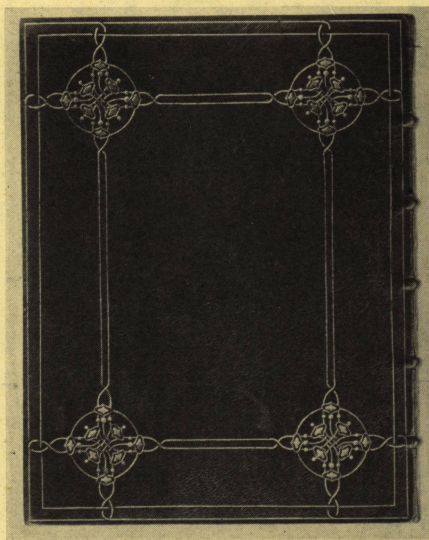
called Annam, where it was made. While now a part of Cochin-China, and belonging to France, Annam was formerly a part of China, and its art shows this close relation.

The book consists of four leaves; two of them, covered with brocaded silk bindings of a Chinese book, serve as covers, the others are filled with the text, engraved in regular columns enclosed within lines, as in an ordinary Chinese book. The subject of the text is an imperial decree by Gya-long, Emperor of Annam, conferring a patent of exalted rank upon his deceased grandmother. It takes the form of a prayer offered up to the deceased, who is described as "the Tender, Fairy-like, Kind, Sage, Chaste, Docile, Graceful, Quiet Consort," and is signed by the Emperor as "her humble subject."

The book measures $5\frac{1}{2} \times 10$ inches, weighs 31.755 ounces Troy, and is of the fineness of 95.836, or 23 carat.

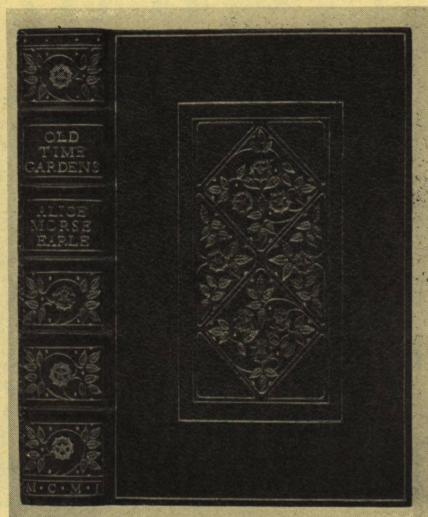
Mr. George F. Kunz, in a note written when this book was exhibited at the

Grolier Club in April, 1903, says: "The alloy is of silver and some other substance whose properties tend to change the gold to a ruddy color on exposure. The color of the covers, which seems peculiar to the gold objects of Annam, Siam and Burma, is evidently due to the beautiful tarnish caused by the action of the time, or by some component part of the gold. That the color is partly tarnished is evidenced by the fact that only the cover and that part of the inner leaves near the holes through which the rings pass, show it. The gold is just as it was taken from the alluvial river washings, the sheets were evidently hammered out, and not rolled as they would have been by European workmen. The ornamentation was made by flat chasing, the lettering by means of a tracing tool; a beader and hard chasing-hammer were also used. The reason why the tool marks do not show through is that each leaf is made up of two pieces cleverly joined together at the edges, so that the marks should not be visible."



EXAMPLE OF BOOK BINDING RED
MOROCCO GOLD TOOLING

By Gertrude Stiles



EXAMPLE OF BOOK BINDING
CRUSHED LEVANT GOLD TOOLED
SAGE GREEN

By Gertrude Stiles



"Who dares to steal this horse of mine,"

ILLUSTRATION AND
LETTERING

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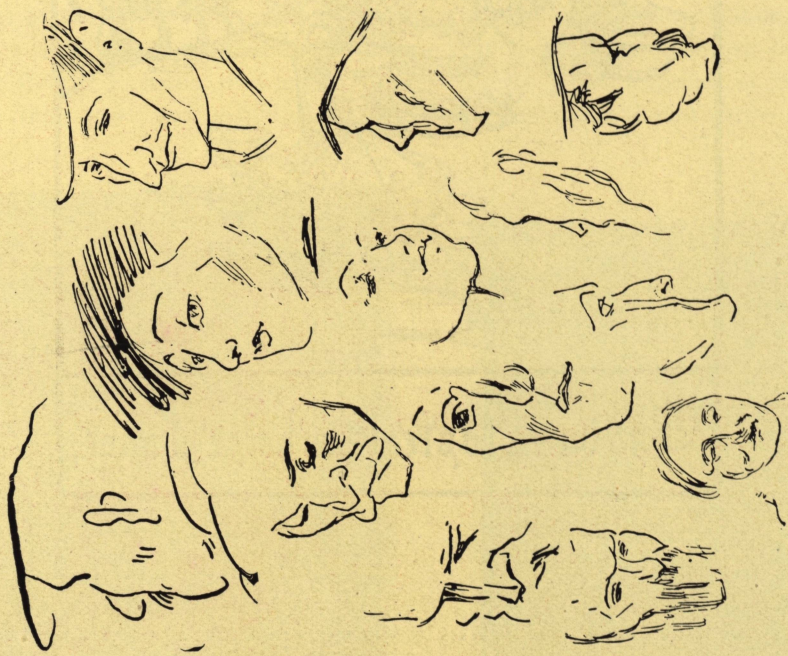


Fig. 84.—THE UNIDEALIZED
FIGURE DRAWING



By R. G. Hutton. Chas. Scribners' Sons, Publishers



COPYRIGHT 1904, BY WALTER C. HARTSON.

CANAL NEAR DORDRECHT

Figure Drawing

Ay R. G. Hatten

THE THREE-QUARTER VIEW is one of the most usual in art. It is particularly convenient, for it combines, or seems to combine, the "simple" or representative views of the features. Thus the eye is practically in full view, at all events the nearer eye is. The off eye has always been a worry, and it is surprising how often in old work the responsibility is cast upon the other. Then the nose is in profile, or appears to be so to the uninitiated. The features, moreover, are not liable to be mixed with the background. This is a distinct gain, as any one who has drawn heads with backgrounds will admit.



Fig 67.—A GREEK PROFILE

The three-quarter view can not be profitably reduced to only one or two lines. The cheek-profile may be expressed in two lines making an angle at least half-way down the head. The top and back of the head may be differently expressed in the two sexes: the man's by three angular lines, the woman's by an ovoid curve, though often the angular massing will suit best in that case also.

The internal lines are three. There is the one bounding the hair, that for the jaw, and one running down the cheek, and

corresponding with the outline of the face against the background. Of course if a sufficiently sinuous line were used, it

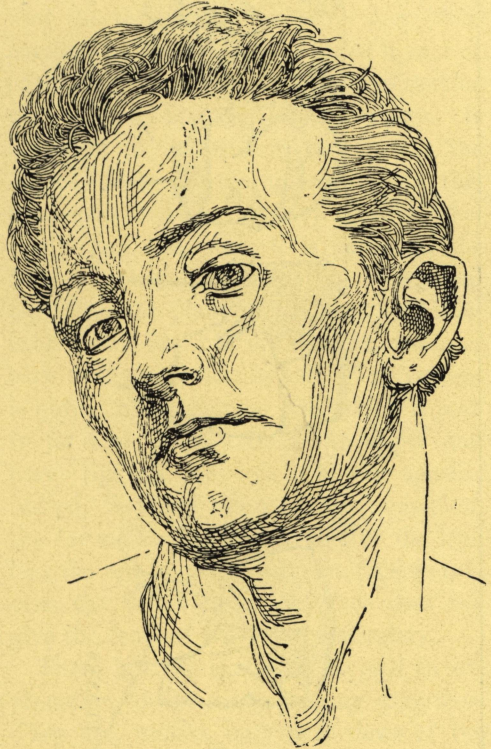
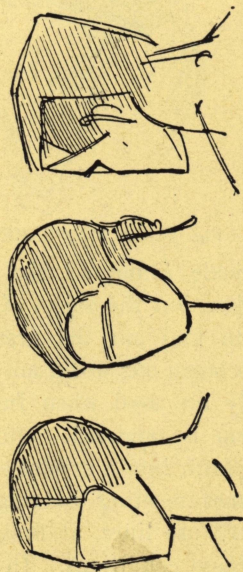
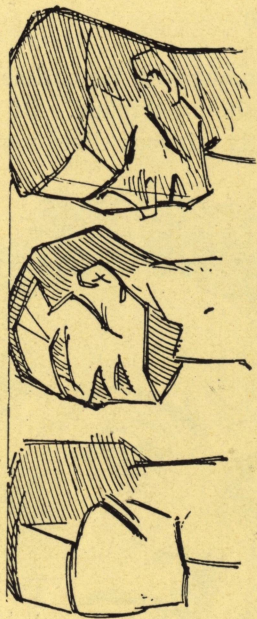


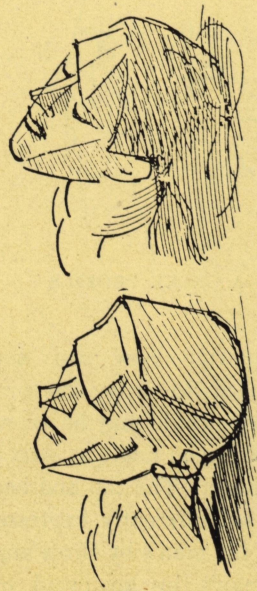
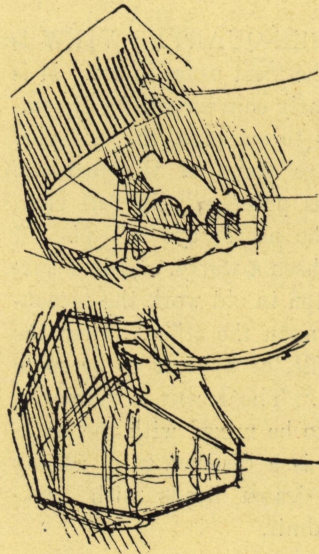
Fig. 86.—A MAN'S HEAD

could trickle round all the form, hair, ear and jaw, but the object of our present task is to find out the first lines with which we begin our work, not those which ultimately are used when full and complete form is rendered. Our first lines turn the form into a crystal—into a solid with planes meeting in ridges. Consequently we use lines, at first, which emphasize these conditions. In the present case we use three: hair, cheek and jaw.

The hair-line in man is so irregular that it must be simplified. This irregularity is due to the hair receding over the temple, and coming forward again in a

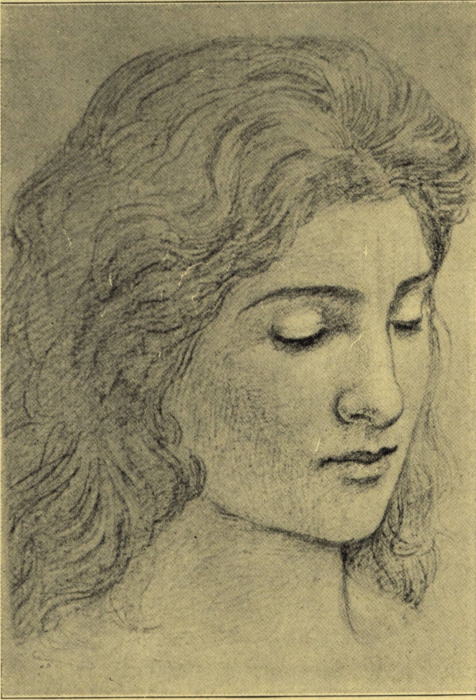


Figs. 73, 74, 75.—THE CHIEF PLANES



Figs 76, 77.—THE CHIEF PLANES

Figs. 78, 79.—THE FORM DEVELOPED.



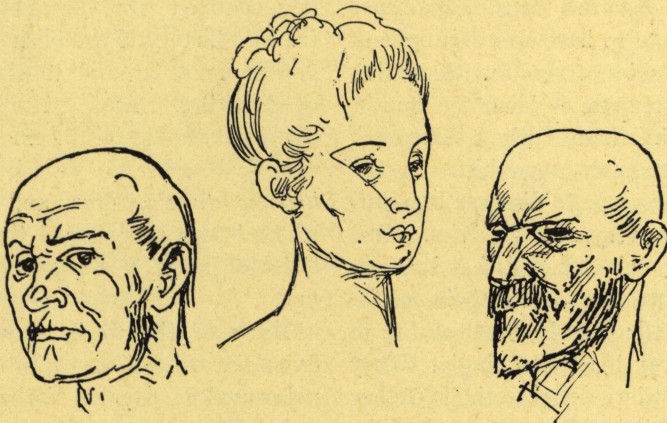
WOMAN'S HEAD.

zigzag manner. Both in the man and in the woman the hair extends beyond the ear, so that it can be said to follow a line from the top of the forehead to the bottom of the ear. Fifty years ago the ladies used to hang their hair like curtains, down either side of the forehead, in a

drooping curve which was looped up behind the ears; the fashion survives in the wooden doll.

* If the reader examines the drawing of the head in the many illustrations seen in the ephemeral publications, he will find that the three-quarter view is very often employed. Indeed, I have heard it said of one of our humorous draughtsmen that he always draws his heads in that aspect. It is useful to the student to consider the degree of foreshortening involved in this three-quarter view. The eyebrow is practically half lost, since it is partly on the forehead, which remains in view, and partly on the plane of the brow, running back to the ear. It is this part, running back to the ear, that is lost. The far eye is quite unlike the near one, which is seen in its true shape. Both the upper and lower lips are reduced to almost specks; indeed, they are often so represented on the far side. The nearer side of the lips, like the eye, is practically the true shape; even the full view of the face does not give the form of the lip so accurately.

There is little that need be said in explanation of the accompanying diagrams. They are, indeed, only new views of the facts of form spoken of in the preceding pages. They are intended to illustrate



Figs. 80, 81, 82.—THE EAR AND NOSE IN RELATION TO THE OUTLINE.

the various planes and ridges which characterize the normal form. It is this normal form which is so important to the draughtsman, for it is that which he handles when he puts his heads into perspective. It is singular how easily students overlook the influence of perspective on the head. Often a drawing is quite spoilt through neglect of what should be to all artists the first technical principle. When a head is above the spectator, obviously he will be looking up into the brow, and the little plane which runs from the eyebrows to the back of the eyes will have to be managed just in the same way as the under-side of any projection; and this applies to the nose, lips and chin. The mouth has two corners, and therefore, when the head is turned so that one is looking at the under-side, the farther corner will be the lower. Now it is not likely that the draughtsman will succeed in this foreshortening if he has not con-

trol of the planes into which the form can be summarized.

An important fact of proportion concerning the three-quarter view is that the ear and the nose both touch the outline. That is to say, if, as we draw, we find the nose touching the outline of the cheek, we can draw the outline of the back of the head down to or through the ear. And in the same way, if we find the nose is within or clear of the outline of the cheek, we can allow the ear to project beyond the back of the head. No definite rule can be observed, however, because heads vary so much, and ears and noses vary so much; the ears sometimes sticking out, and sometimes lying flat against the head. The artist has to judge whether the head he is drawing seems to be such as would have the ears projecting or lying flat, and must order his work accordingly.

(To be continued.)



From the Tower, Art News and Comment

IT would appear that the modern painter is almost a negligible quantity at the dealer's shops in these days, save when he happens to have seen the light of day under the skies of the Low Countries. If by any unfortunate accident the land of his birth is in these United States of America, it requires something in the shape of a microscope to discover him outside of a few, very few galleries. One must, however, take off one's hat to these Dutchmen, since they know their *metier* surprisingly well; they have something to say and they say it entertainingly. They are painters who delight their fellow painters. And it is, after all, a test of the

man that his brother craftsmen approve of him, for it is the judgment of the artist that endures. One does not have to delve far into history to establish this fact. The public comes around to the artist's way of thinking. And, naturally, who but the artist should be the final authority on a work of art? So we ask for *place aux artistes du Paye-Bas*, and they are nowhere better represented than at the galleries of Scott & Fowles, 295 Fifth avenue.

Many of the works shown here come from the collections of two London connoisseurs, J. Staats Forbes and Alexander Young, men who were famous for

their perspicacity in art matters and who bought early in the game, before the world caught on to the fact that the men they patronized were of a little better clay than the average. It was last winter that one of the group soared to such phenomenal prices in the auction galleries that the average New Yorker began to sit up and take notice. A Mauve for over forty thousand dollars, and then a second one for the same amount, and then a third for over twenty thousand dollars! Here were business propositions to appeal to the practical merchant, and the Dutchmen straightway took on a boom! Yet Scott & Fowles have a modest Mauve here, quite as artistic as any we have ever seen, and a good deal more attractive than most of them, naive in its simplicity, representing "After Work," and showing a peasant homeward bound, on the back of a horse, leading two other animals. Above is a lovely evening sky, full of poetic light bursting out from some lowering clouds, the entire landscape catching the tones and being illuminated with a refulgence very beautiful and, incidentally, exceedingly difficult of realization. Then, there is a simple stretch of sea and beach and sky, all of a gray tone, all painted with commendable directness and freedom, by Jacob Maris, it would seem as only Maris can paint. It is called "The Mussel Gatherer," but that matters little; any name, or no name would do. It is nature, nature portrayed from its great, big side and portrayed in a masterly manner. Again, Maris is seen under another mood, giving us this time a colorful effect of a town with mills, a bridge, shipping and wharves, and all this on a little panel, not more than six by eight inches.

When it comes to the rendering of tender motherhood, the lowly life of the cottage, and the poorer submerged classes, of course these Dutchmen stand *par excel-*

lence as the first of the century. Somehow, too, they seem, while painting the same theme so many times, to get at it so often in a different manner, to hold your interest anew each time and to give a novelty to it that is most entertaining. Here are represented Joseph Israels, Neuhuys, Blommers and the rest of them, getting beauty and charm out of the quaint, musty interiors, with dark fireplaces, cobwebby windows and broken down chairs and tables. Again, they will wander out of doors with their figures, portray children at play along the beach, or show fishwives waiting for the boats to come in, all with the touch of human nature, the unmistakable touch of humanity permeating the canvas, the ever new, ever old story of men and women, with their hopes, their struggles and their trials that go to make up life.

A large upright canvas hangs in the galleries of Louis Ralston, 326 Fifth avenue. It is of an English gentleman in a curious suit of buff with leather boots and doublet, a quaint, stiff, formal looking party, but typical of the times in which he lived, times unsettled, full of agitation and strife, in short the period when Cromwell ruled England and when poor Charles first lost his head at Whitehall. The artist, Daniel Mytens, was painter to the unfortunate monarch Charles and was supplanted by the greater painter, Van Dyck, whose manner he adopted to a large extent. Indeed, it is to be feared that many canvases by Mytens do duty as genuine Van Dycks among unscrupulous dealers. Be that as it may, Mytens was a good craftsman and he did many an excellent portrait of which this is a good example. The subject was Sir William Rugeley, of Dunton Curdvaith, in Warwickshire, a well known loyalist in the civil wars. A sturdy Briton he, with curling moustache and goatee, standing with a hand resting

on a table on which lies his helmet. About his neck is a broad white collar and he wears white cuffs in the manner of the day. It is a highly interesting canvas and near it is another by Jan van Ravesteijn, pupil of Franz Hals, born at The Hague, where he died away back in 1657. It is a patrician Dutch lady he has painted here, one Jannetje Hooft, in somber black, of course, with gorgeous white ruffs, and one feels somehow the work is a human document. Ravesteijn was an accomplished craftsman too and this is characteristic of his manner.

It is a jump from the art of these men to that of Sir Thomas Lawrence, who at the age of fifty-one was president of the Royal Academy of Fine Arts in London, and the vogue as a portrait painter. He is represented at these Ralston rooms by a canvas of the Countess of Normandy, a beautiful young English woman in simple white dress, standing in front of a landscape background. It is all very clever, somewhat artificial, but withal entertaining. Once more there is a jump to the art of Meyer von Bremen, not represented here with one of his usually insipid little girls, but on the contrary with a delightful little panel of a small boy and his dog, a work recalling the German Knauss rather than von Bremen, fresh in color, virile in drawing and delightfully dexterous in a technical way. They sit together, the boy and the animal, on the steps of a cottage, and to the left one may see some mountains stretching over their heads heavenward, a pleasing composition as well as an engaging bit of human and brute nature. A little panel by Diaz is representative and of simple rendering with a fresh, brilliant sky and cleverly painted woodland and there is, not to be behindhand, a modern Dutchman, Pieters, who has a bit of shore, some fisher people and boats, such as his

countrymen paint frequently, all broadly put in, convincing in its tonal arrangement and of pictorial attractiveness. With all this, there are more of the moderns, European favorites offering the collector considerable choice.

William Clausen, whose galleries at 381 Fifth avenue have been confined to the work of the native, and, during the summer, placed several important pictures in western museums, has been abroad and returned with some remarkable old frames, mainly of carved wood, which he picked up in Italy, whither he went for this special purpose. With a nice inherent taste in such matters, Mr. Clausen himself, working with the wood carver's tools, has duplicated during the years past for his own amusement, many attractive frames on this order, the originals of which he secured at auctions, or in old bric-a-brac shops, and this season he determined on a voyage of personal exploration at the fountain head. He has been singularly successful, having for a traveling companion part of the time, Emil Fuchs, the distinguished portrait painter who passed last winter in New York. Together they made many important finds. Mr. Clausen recently sold to Mr. Ettlinger, the well-known American collector, an important example by Winslow Homer, a painting that secured for the artist a medal of honor at the world's fair in Chicago. During the coming winter Mr. Clausen will hold various exhibitions by natives, beginning with the work of Howard Russell Butler, a member of the National Academy of Design and president of the Fine Arts society, a painter of marines, landscapes and portraits, who is passing this winter in California, and many of the things to be shown were executed in that locality last

winter. Since the recent fire in Mr. Clausen's place, the galleries have been completely changed and fitted with the latest conveniences in the way of lighting, ventilation and advantages for the proper exploitation of pictures.

Mezzotints in color by both James S. King and Charles Bird are among the new publications in the Klackner galleries 7 West Twenty-eighth street, and are of pictures by the older Frenchmen, Nattier and Boucher, the themes in each case being of beautiful women. As these plates are printed under the immediate supervision of the artists and, indeed, with their aid, the results are most interesting, a mellow tone pervading the impressions. Helen Hyde, with her Japanese prints, comes closely to the charm of the Orientals themselves and her subjects reek of the soil. For two years now, Vaughan Trowbridge has been attracting favorable comment with his etchings of Venice, which he himself has printed in color, each plate having more or less of a different result, all decidedly personal. This season some new themes of Paris, some of the river, bits with churches and public buildings, streets crowded with people and boats lying by the quays being quite up to the Venetian series. In the rear gallery is a modest collection of Dutch water colors and pastels, among the artists being Tony Offermanns with a homely cottage scene of a woman and child "Feeding the Chickens"; Willy Martins, wherein are some peasants and a goat; Wilhelm Steelink, "Driving Home the Flock"; a pair of lions by Van Essen and three works by Willy Sluiter, the latter in pastel, drawn with exceeding directness and artistic feeling. Lastly, Morris Randall shows some pastel portraits done in the manner and costume of the early Englishmen.

BOSTON ART NOTES.

EXHIBITIONS NOW OPEN:

Boston Art Club—Autumn Exhibition.
St. Botolph Club—Mr. Metcalf's Landscapes.

Kimball's Galleries—Ten American Painters.

Copley Print Gallery—Mr. Cushing's Portraits.

Boston Public Library—Architectural Exhibition.

Museum of Fine Arts—Old Italian Lace.

Museum of Fine Arts—Old Silver.

Rowlands's Galleries—Boston Paintings.

Cobb's Galleries—Mr. Yeto's Water-colors.

Doll & Richards's—Old French Engravings.

Doll & Richards's—Dr. McKenzie's Sculptures.

The very cream of American art is to be in Boston this year, and the present season promises to be the best ever yet experienced. The number of exhibitions are increasing, and the quality of work a great deal more exclusive. It is quite exceptional that all the studios are taken, all the art schools are overflowing, and more artists are living here than ever before. The latter is due largely to the atmosphere of Tarbell, Benson, Woodbury and DeCamp.

The Boston Museum of Fine Arts has added to its already famous collection six paintings by Millet; "The Reapers," "Knitting Lesson," "Washerwoman," "The Coming Storm," "Buckwheat Harvest." There are two of Elihu Vedder's, "Fishermen and Djinn" and "The Sphinx"; "Marguerite," by William Hunt, and an interesting old portrait by Gilbert Stuart. There are some good landscapes by John Crome, George Michel and John Constable. Three of the works of Claude

Monet have just been given to the Museum, and an interesting sketch by Piepolo.

A wonderful exhibition of eight hundred pieces of laces and embroideries opened last week. They are specimens of Italian, Dutch, Swedish, Spanish, Danish and Flemish. These were collected by Signorina Carolina Amari, of Florence, Italy. She has been able to get examples of every known kind of lace-making from sixteenth century to the present day, which makes this exhibition of historical importance.

The "Ten American" painters have opened an exhibition in a Beacon street gallery. The "Ten American" painters are among the best we have in America, and their amended title is none of their doing. This same exhibition is to be shown in a dozen or more of our big cities. Among the works here is the famous "Girl Crocheting," which has the reputation of being the finest picture painted in America; though one still retains one's allegiance to the "Venetian Blind," which seems to be the most beautiful thing which Mr. Tarbell has ever executed. This is an exhibition of small canvases. Pictures by Mr. Benson tend to interior effect. His "Rainy Day" is most interesting. Mr. DeCamp has shown amazing skill in his work, he certainly takes the lead in his handling of the head or the figure. Mr. Metcalf's "Moonlight Scene" is one of the most enchanting compositions of the whole show. Mr. Weir presents his usual fascination, his "Coon Hunt" being a most interesting night effect. What strikes one first in Mr. Hassam, is his remarkable gift of arrangement. He has done good things in this exhibition, the best being a study of the nude. Mr. Robert Reid's decorative work shows up to its usual great advantage. Mr. William Chase has some successful

canvases, the best being "Feeding the Baby."

The Boston Art Club has just opened its annual autumn exhibition. This is for members only, and each artist who belongs has his chance, there being no jury. The collection is remarkably good, with a few exceptions. The most important contribution is by J. Frank Currier, who has twenty landscapes in pastel. John Enneking has also an interesting group of landscapes. Abbott Graves has four excellent pictures. Among other numerous works are two figure pieces by Jean Paul Selinger.

At Leonard & Co.'s salesrooms the other day, four original portraits by John Singleton Copley and one other Copley were sold. The portrait of John Hancock was sold for \$2,800.

Mr. Metcalf's exhibition at the St. Botolph Club has a vitality, a freshness in point of view, and a breadth of handling that is most remarkable. Metcalf is one of the "Ten Americans," and he has opened this season at the club most auspiciously with his wonderful collection. Among his most interesting works are: "Dogwood Blossoms," "May Night," "Partridge Woods," and the "White Mist." A detail, unimportant as it may seem, but still significant, is the naming of these pictures. In each title he strikes just the right note.

Mr. Howard Cushing has an interesting exhibition of portraits, the best being that of his wife. Mr. Cushing's work is well characterized by special attention to light. "The Gold Screen," which took one of the prizes at Carnegie Show at Pittsburg, is excellent. Three fine portraits are those of Mrs. Lanier, Mrs. Payne Whitney and Mr. Blair Fairchild. The "Woman in a Silver Dress" was at the Champs de Mars exhibition last year. It was tremendously admired.

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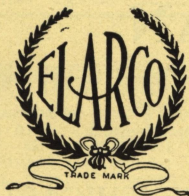
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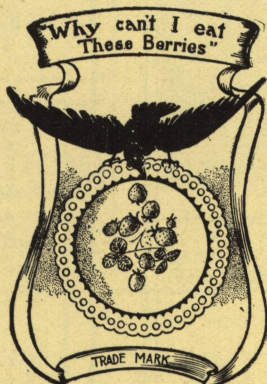
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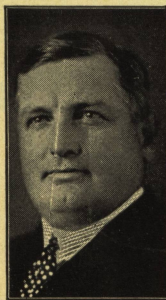
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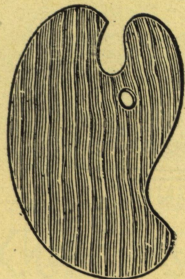
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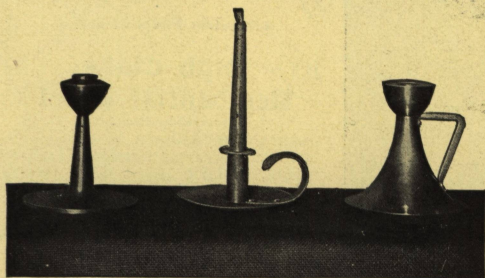
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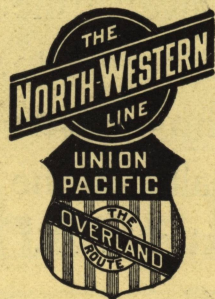
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